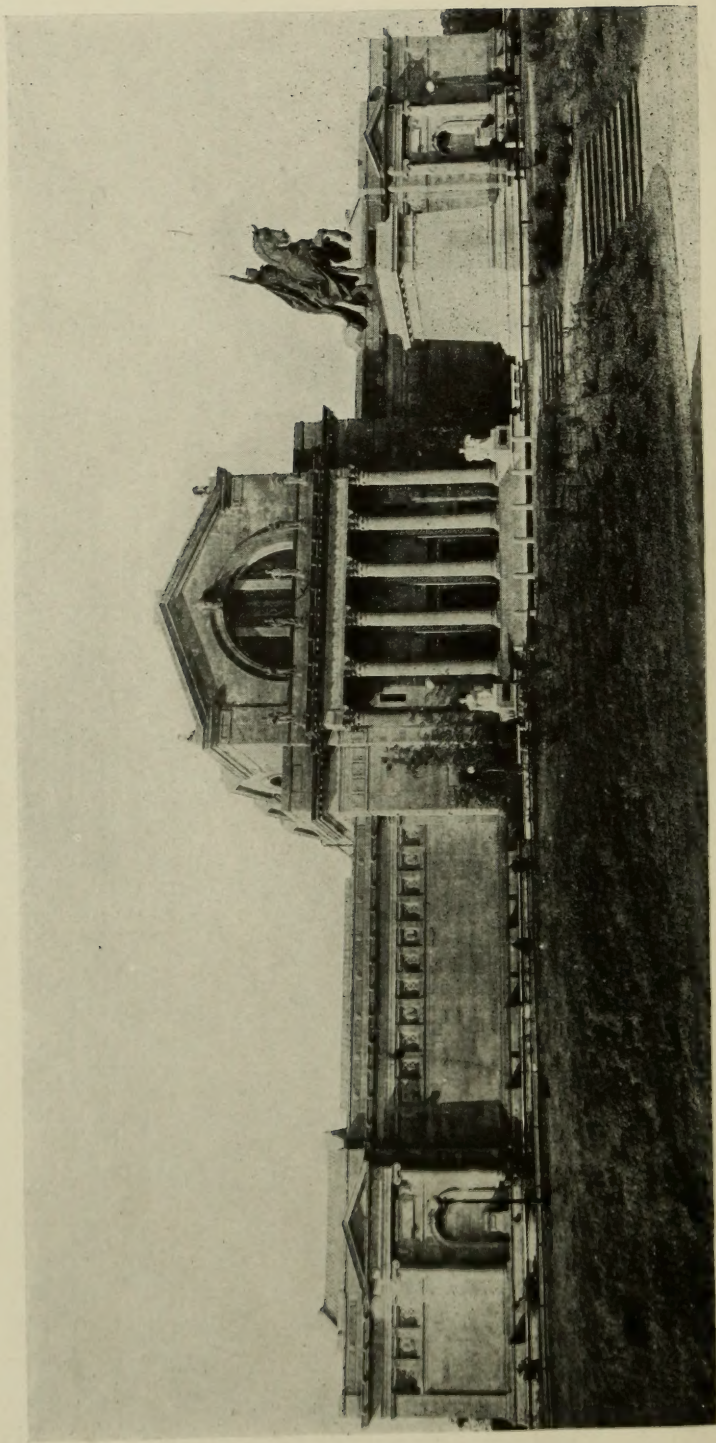


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CITY ART MUSEUM



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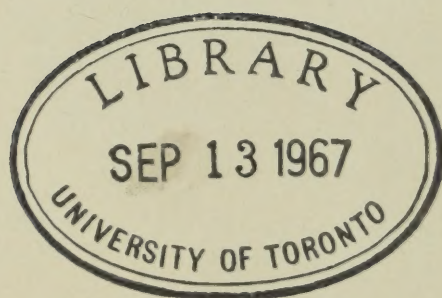
CITY ART MUSEUM, ST. LOUIS

CITY ART MUSEUM

SAINT LOUIS

CATALOGUE OF PAINTINGS

1) *Saint Louis #*
2) 1915



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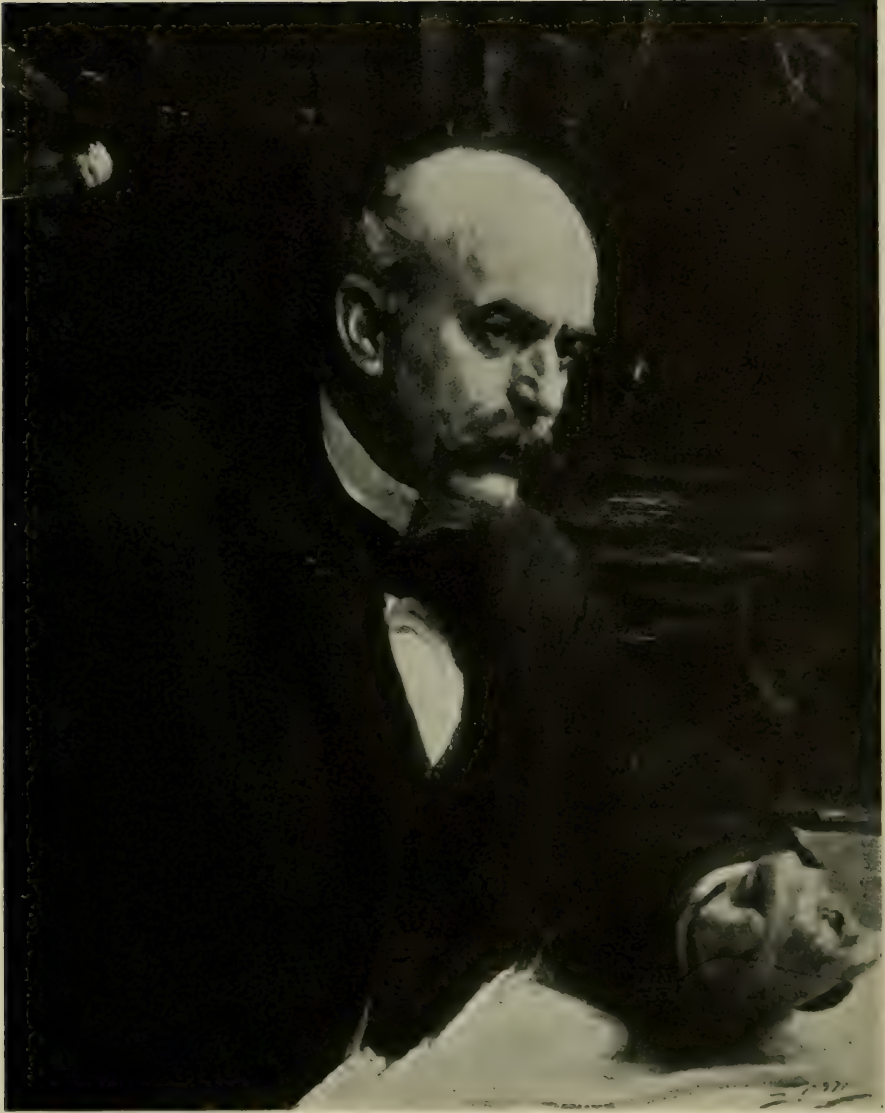
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INTRODUCTION

IN THE year 1875, Professor Halsey Cooley Ives, then a young man, organized an evening class in drawing which met in one of the class rooms of Washington University. Following the success of this experiment, in 1879, an art department was established. It was soon discovered that if the highest results were to be obtained, those taking work in this department must have access to works of art. The authorities were not convinced of the wisdom of an art department, and like most institutions of the kind, the Washington University management was short of funds for any but the actual expenses of maintenance.

To recount the many struggles of the Art School, as the new department was called, would be to repeat the story of the beginning of nearly every similar institution. However, through the persistent efforts of the Director and friends, the Art School flourished. Pictures and other works of art were presented. Funds were raised with which purchases were made.

The art department had outgrown its quarters in the University. In 1881, a building, the gift of Mr. Wayman Crow, was completed and presented to the trustees of the Art School and Museum. Mr. Crow also established an endowment fund, the income from which was to be used for the purchase of works of art. Interest in the new museum was aroused, and

donations of funds and collections of various objects were received, the title to all the property being vested in the University trustees to be held in trust for the benefit of the public and to encourage the appreciation and study of art.

As time went on, the collection of paintings grew, the greater number being presented by interested friends. Seldom was the income sufficient from any fund to make the acquisition of paintings possible. Pictures were purchased by subscription and presented. Under such conditions it was impossible to follow out any plan or scheme of development. While the opportunity was presented for the acquisition of works by the masters of the various schools and periods, there were no funds available. Interest in the Museum had steadily increased, yet the art interest in St. Louis was confined to a very few, comparatively speaking, up to the time of the Exposition in 1904.

The building at Nineteenth and Locust streets, which had been the home of the Museum and School, was inadequate and it was foreseen that with the future development of the Museum and the city's rapid growth westward, it would become necessary to provide a more suitable building and location. An ordinance was introduced in the City Council authorizing the Art Museum Board to erect a building in Forest Park, the site to be selected.

There still remained the problem of funds. About this time the great Louisiana Purchase Exposition was proposed, and the authorities of the Museum were quick to seize the opportunity to secure a permanent art palace which should become the future home of the Museum and School.

It was the understanding of the members of the Committee on Art of the Board of Directors of the Louisiana Purchase Exposition Company from the inauguration of the work and the inception of the building plans for the department of art that the art exhibition palace would provide a permanent home for the Museum of Fine Arts and thus serve as an enduring memorial of the St. Louis Exposition. For this reason, the

committee devoted much consideration to the requirements of an ideal art museum building and the central structure was designed and built especially for permanent use as an Art Museum.

President David R. Francis expressed the feeling of those connected with the Exposition and the Art Museum in an address delivered before the Art Groups of the International Jury of Awards, September, 1904, as follows:

You will have observed that the Department of Art has a permanent building of stone and brick, while all the other departments have temporary structures, which will pass away when the exposition period is over. This permanency of the art building is part of a plan which we of St. Louis have cherished and have very dear to our hearts, a plan to preserve there, as the one material monument of the Louisiana Purchase Exposition, and also as a continual influence among our people, a permanent collection of paintings, sculpture, and art works of all kinds, worthy of that art palace. We hope that the present art exhibition, in which the people have taken so great interest, will arouse a desire among all who can do so to help us in gathering together such a collection. We are encouraged to believe that we shall succeed; and if we do, even though it may take years, we of St. Louis will feel that all our efforts in working to make this art exposition a success will have been well repaid.

Art interest was greatly stimulated by the splendid exhibition of the world's art assembled by the Exposition. Many excellent paintings were acquired by private collectors, some of which have since been presented to the Museum. In 1906, Mr. Charles Parsons bequeathed a large and valuable collection on condition that proper space for installation be provided. At the same time, a fund, the income from which should be expended to enlarge the collection, was established.

During the same year the collections of the Museum were installed in the new building in Forest Park and a temporary

arrangement made with the city and the Exposition officials for the necessary funds for maintainance. While the Annual Members of the Museum Association had greatly increased, it was evident to those in charge that a more permanent source of income must be provided. A bill was introduced in the State Legislature authorizing cities of 400,000 population or more to levy a tax for the support of an art museum. The act was passed and an ordinance at once voted upon setting aside one-fifth of a mill on the dollar for the support of the Museum.

During this time, the Washington University was in control of the Museum and School. The question of the expenditure of public funds by a private corporation was raised. A decision of the Supreme Court was handed down to the effect that the law authorizing a tax for the support of an Art Museum was valid, provided the funds so collected be administered by a board appointed by the Mayor as the people's representative. An agreement was reached by which the collections of the Museum, which had already been formed, were to be cared for by the city. The new board was appointed and the Museum became a municipal institution with an annual income of over \$100,000.

Such is the short history of the City Art Museum which explains in part the listing of paintings in various collections, as the Washington University collection and the City Art Museum collection. Since the Art Museum has become a city institution with means at the board's disposal for the acquisition of works of art, some systematic scheme of development may be followed out.

In 1906, Mr. William K. Bixby established an American Art Acquisition Fund, from which there have been made a number of splendid acquisitions of paintings by American artists. By reference to the list on page 220 it will be seen that the Museum has come into possession of many representative examples by America's foremost painters through this fund.

In the early days of the Museum many golden opportunities for the acquisition of the works of the masters were lost because

of the lack of funds, yet there have been many splendid examples presented, such as "A Sewing Bee in Holland," by von Uhde; "Another Marguerite," by Sorolla; "A Mighty Fortress is Our God," by Kuehl; "La Cigale," by Lefebvre, and others. It has been deemed wise by the management to further develop the collection of American art, and if the present plans are successfully carried out, the City Art Museum will become distinctive for its collection of American paintings. Yet the acquisitions are not confined to American art—a number of typical examples by French, Dutch and Spanish artists, as well as the older English and a small collection of the Primitives, have been recently purchased.

Visitors to the galleries will not find displayed all the pictures catalogued, since it is deemed the better policy to properly install a limited number of well-selected pictures and change the arrangement from time to time, than to crowd the walls and thus lessen the effectiveness of the installation.

In addition to paintings acquired before the Museum passed into the hands of the city, and since, certain collections have been lent. The Leighton Collection has been on exhibition in the Museum for a number of years; the Madill Collection of paintings of Athens and vicinity, by the late Gifford Dyer, has been arranged in one room, in which also are installed Greek antiques, vases and architectural models. It is hoped that this collection may become the property of the Art Museum.

The Board of Control is indebted to the many friends of the Museum for the splendid examples, which, owing to their being temporary loans, are not catalogued.



JOHN W. ALEXANDER

A3 PHYLIS

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ARTISTS AND TITLES

WITH BIOGRAPHICAL DATA
AND DESCRIPTIVE NOTES

ACHENBACH, OSWALD—GERMAN

BORN in Düsseldorf, February 2, 1827; DIED in Düsseldorf, February 1, 1905. PUPIL of his brother, Andreas Achenbach.

AWARDS: Medal of the third class at the Paris Salon, 1859; medals of the second class in 1861 and 1863. Chevalier of the Legion of Honor, 1863.

A1 AN ITALIAN COURTYARD, WITH FIGURES

Presented by Dr. Emil Preetorius and Mr. Charles Nagel, 1896

On canvas, 22x29 inches. Signed in lower right-hand corner: Osw. Achenbach. A few villagers are grouped in an open space before an ancient church; beyond them an old vine-clad wall that adjoins the church and encloses a garden, and above the old wall the tops of trees against the sky. There is a late afternoon effect of sunshine and shadow. The general coloring of the picture is of warm yellows, relieved by low-toned greens.

ALBRIGHT, ADAM EMORY—AMERICAN

BORN in Monroe, Wis., 1862. STUDIED at the Art Institute of Chicago, the Pennsylvania Academy of the Fine Arts, Munich and Paris.

AWARDS: William P. Grower prize, Art Institute of Chicago, 1907; Martin B. Cahn prize, Art Institute of Chicago, 1908.

A2 THE BOW KNOT

Purchased from the Art Museum Fund, 1910

On canvas, 24x18 inches. Signed in lower left-hand corner: Adam Emory Albright. Two little people, a boy and a girl, are



ADAM EMORY ALBRIGHT

A2 THE BOW KNOT

portrayed. The light is suggestive of early day; sunshine strikes in faintly. The girl is almost arrayed for out of doors, and stands patiently while the boy fixes her bonnet ribbon. The boy, barefooted and jacketless, is seated upon a bench which brings him down to just the best height, and is intent upon making a satisfactory "bow knot" beneath little sister's chin. The simple setting, the wooden bench, a spinning wheel in the background, suggest the hominess of the scene. The soft flesh-tones show healthy pinks. The dominant colors are grayish yellows, greens and browns.

ALEXANDER, JOHN W.—AMERICAN

BORN in Allegheny, Pa., 1856; DIED in New York, May 31, 1915. PUPIL of the Munich Royal Academy and of Frank Duveneck.

AWARDS: Bronze medal, Munich Royal Academy, 1880; Temple gold medal, Philadelphia, 1897; Lippincott prize, Pennsylvania Academy of the Fine Arts, Philadelphia, 1899; gold medal, Paris Exposition Universelle, 1900; Carnegie prize, Society of American Artists, New York, 1901; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal of honor, Pennsylvania Academy of the Fine Arts, 1903; Corcoran prize, Washington, D. C., 1903; gold medal, Universal Exposition, St. Louis, 1904; medal of the first class, Carnegie Institute, Pittsburgh, 1911. Chevalier of the Legion of Honor, 1901.

A3 PHYLLIS

Purchased from the Art Museum Fund, 1912

On canvas, 84x46 inches. Signed in lower left-hand corner. This painting is a study of a girl, standing by a window and holding before her a glass bowl. She is partly in shadow, and turns as though to ask or respond to a question. Her poise gives a suggestion of movement to the picture. Gentle light strikes the face, the draperies and the bowl. The color is delicate, with fine harmonious gradations, a study in soft greens and gray tones.

ALLEN, THOMAS—AMERICAN

BORN in St. Louis, Mo., October 19, 1849. PUPIL of Professor Tucker, at Düsseldorf; later studied three years in France.

AWARDED: Bronze medal, Pan-American Exposition, Buffalo, 1901.

A4 REST

Presented by the Artist, 1896

On canvas, 48x81 inches. Signed in lower left-hand corner: Thomas Allen. The canvas discloses a perspective of English hill country, with a group of oaks in the middle-ground. The season is early autumn, and a full moon has lately risen in a purple sky. The colors of the picture are browns, dull greens and purple.



WASHINGTON ALLSTON

A5 PAUL AND SILAS IN PRISON

ALLSTON, WASHINGTON—AMERICAN

BORN in Waccamaw, S. C., 1779; DIED in Cambridge, Mass., 1843. STUDIED miniature painting with Edward Malbone, and later, in 1801, entered the schools of the Royal Academy, London. In 1804, with Vanderlyn and C. R. Leslie, he went to Paris to continue his study, and thence to Rome.

AWARDS: By the British Institution in 1812, he was awarded a prize of 200 guineas for his painting, "The Dead Man Restored to Life by Touching the Bones of the Prophet Elisha," and later a second prize of 150 guineas for the picture "Uriel in the Sun." In 1818 he was elected an associate member of the Royal Academy, London.

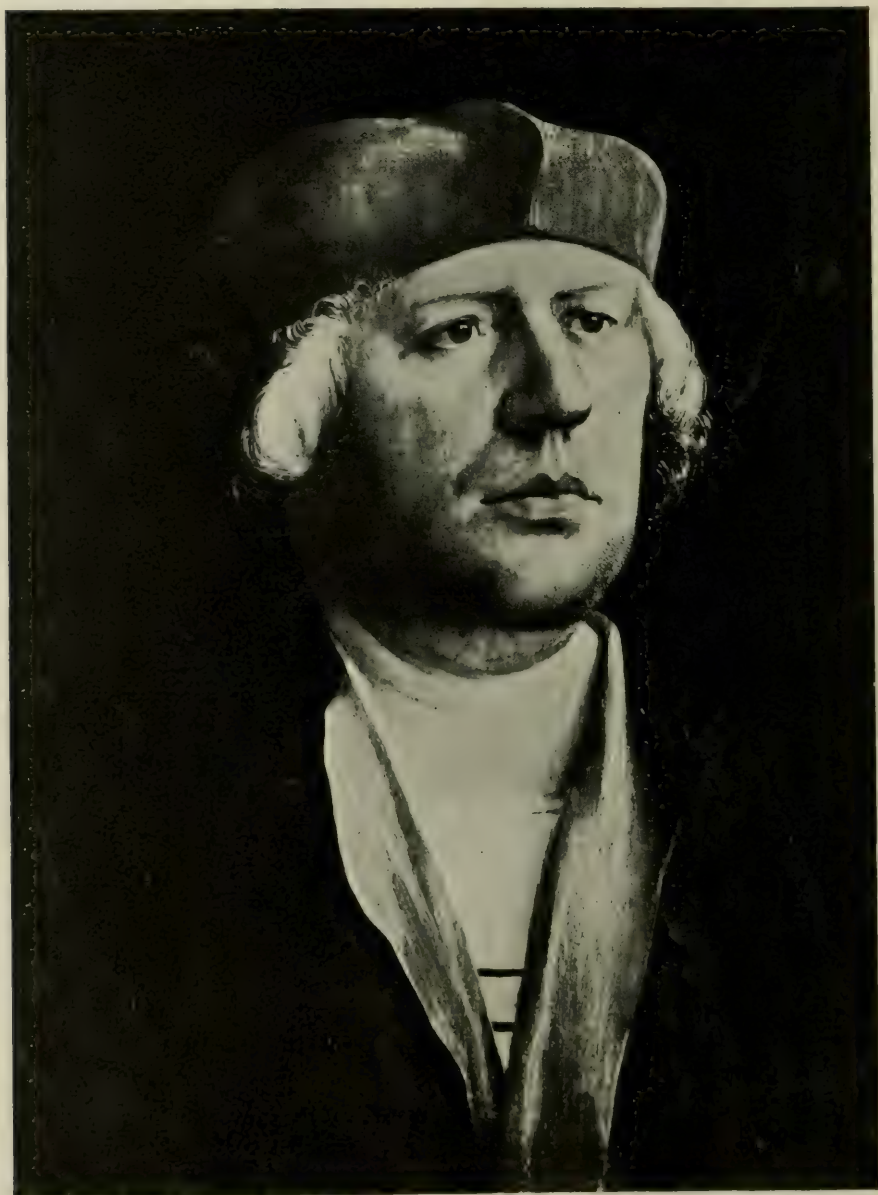
A5 PAUL AND SILAS IN PRISON

Presented by Mr. John T. Davis, 1885

On mahogany panel, 24x30 inches. Signed in the lower left-hand corner: W. A. The painting shows the interior of the prison at Philippi, lighted by a lantern hidden from view by the figure of a tall soldier in the foreground. The central group consists of Paul, Silas and the jailer. Paul, in a blue robe with an over-garment of yellow, stands with right hand upraised over the kneeling figure of the jailer, who wears a red robe. Silas, standing behind, is clad in white. Several prisoners, whose chains have been broken, form a group at the left in the foreground, and two guards with spears stand near archways at the right. The composition is dramatic in action and rich in color.

AMBERGER, CHRISTOPHER—GERMAN

BORN about the year 1490 or later. Nuremberg, Ulm and Amberg are all given by various authors as his birthplace, and some writers say he studied under his father, Leonhard Amberger. Certain it is, however, that Augsburg was the scene of his labors. He was, Doppelmayer says, the disciple of Hans Holbein the elder. He probably studied under Hans Burgkmair, and the paintings of Hans Holbein, the younger, had an evident effect upon his style; so much so that his works have been sometimes mistaken for those of Holbein. He painted a set of twelve pictures representing the "History of Joseph and his Brethren," which gained him great reputation. He succeeded, however, better in portraits than historical subjects. In 1532 he painted the portrait of the Emperor Charles V., and Standrart tells us that this portrait was considered by that monarch equal to any of the pictures painted of him by Titian. He certainly honored the artist by giving him a gold chain and medal on the occasion. The original is in the Institute of the Fine Arts at Siena, and is there ascribed to Holbein. The



CHRISTOPHER AMBERGER

A6 PORTRAIT OF A MAN WEARING A RED CAP

Collection of Paintings

one at Berlin is a replica, by Amberger. He died at Augsburg in 1563.

A6 PORTRAIT OF A MAN WEARING A RED CAP

Purchased from the Art Museum Fund, 1915

On wood, 16x12 inches. Signed in upper left-hand corner: 1510 A. D. The head and shoulders are shown against a dark, gray-green background. The man's coat is darker, apparently a sort of silk, with a figured pattern, and shows a lining of brownish pink where it is turned in front. A bit of white linen appears where the coat is open, and the cap of cardinal red is the only other raiment. The face is dark. Characteristics of the features are brought out strongly, and we may suppose that it is a good likeness.

ARTZ, DAVID ADOLF CONSTANT—DUTCH

BORN at The Hague, Holland, 1837; DIED in 1890. PUPIL of Josef Israels, and of the Amsterdam Academy under Royer, and later studied in Paris.

AWARDS: Bronze medal, Vienna, 1873; honorable mention, Paris Salon, 1880; gold medal, International and Colonial Exhibition, Amsterdam, 1883; gold medals at Munich and Vienna; diploma and medal of honor, Dresden. Chevalier of the Legion of Honor.

A7 THE LITTLE HOUSEKEEPER

Bequest of Mr. Gerard B. Allen, 1890

On canvas, 43x56 inches. Signed in lower right-hand corner: Artz. A sober, low-toned representation of a room in a Dutch house. A woman in meditative mood, with eyes closed, is seated beside a table in front of a large double window, through which comes all the light in the composition. Upon the table lies an open book. At the opposite side of the table sits a young girl intently engaged in the task of paring potatoes. The woman wears a very dark blue dress, and the girl a dark dress, blue apron and faded pink waist. Both figures have white caps. Through the window there is a glimpse of gray-green foliage.

BACKER, HARRIET—NORWEGIAN

BORN in Holmestrand, Norway, January 21, 1845. PUPIL of Eilif Peterssen, Christiania, and of Leon Bonnat, Paris.

AWARDS: Honorable mention, Paris Salon, 1880; silver medal, Exposition Universelle, Paris, 1889.

B1 IN TANNUM'S CHURCH

Purchased by subscription and presented, 1893

On canvas, 43x56 inches. Signed in the lower right-hand corner: Harriet Backer, Tannum, 1892. From a position within the church edifice, we look toward the open entrance, through which is given



JOSEPH BAIL

B2 THE LINEN ROOM

Collection of Paintings

a vista of green grass and trees. Several persons in Sunday costume come through the gateway and ascend the steps. The roughly plastered walls of the church are dark brown in color, the brown of age. The woodwork is mostly a light blue, with green reflections of the brilliant color outside. The ends of the pews are a dull red, with blue-white panels. The costumes of the figures outside give bright touches of blue and red.

BAIL, JOSEPH—FRENCH

BORN in Limonest (Rhône), France, January 22, 1862. PUPIL of his father.

AWARDS: Honorable mention, Paris Salon, 1885; medal of the third class, 1886; medal of the second class, 1887; silver medal, Exposition Universelle, Paris, 1889; gold medal, Exposition Universelle, 1900; medal of honor, Paris Salon, 1902. Chevalier of the Legion of Honor, 1900.

Mr. Bail first came into prominence as a painter of still-life subjects, with technique somewhat resembling that of Vollon; later he essayed figure painting.

B2 THE LINEN ROOM

Purchased from the Art Museum Fund, 1911

On canvas, 47x28 inches. Signed in lower right-hand corner: Joseph Bail. The room is plain and of an institutional cast. It has high bare walls shadowed beneath the ceiling, and is mildly lighted from two windows, one of them hidden beyond the linen press. The grayish wall in the background, the brownwood closets and trimmings, and other surfaces, however, are brightened here and there by the gray-day light from outdoors. Heaps of neatly folded linen are piled upon a table. Two women standing by the linen press are counting pieces and putting them away. Another woman sits by the nearer window, repairing, with a pile of linen and work baskets about her on stools and on the window sill. The women wear uniforms with white aprons and bonnets, which contribute to the sedate and institutional air.

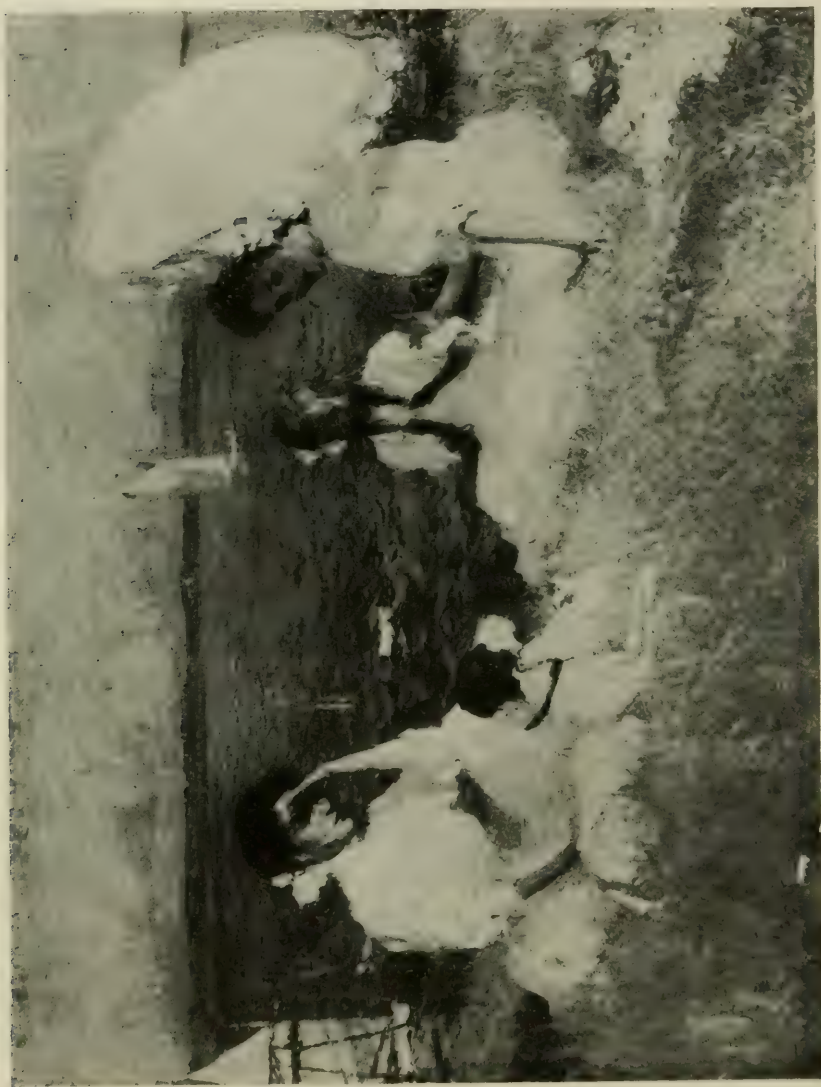
BAKER, ELLEN K. (Mrs. Harry Thompson)—AMERICAN

BORN in Fairfield, N. Y.; deceased. STUDIED in Paris under Paul Soyer; also pupil of Harry Thompson.

B3 SPRINGTIME

Lent by the Heirs of the Artist

On canvas, 74x54 inches. Signed in lower left-hand corner: E. K. Baker. A little girl stands by an apple tree, plucking blossoms. There is a grayish, morning effect. The girl is a blonde, of pleasing type. She wears a long bluish gray apron with sleeves, below which appear a brownish skirt, gray stockings and wooden shoes.



B8 SUMMER AFTERNOON

FRANK W. BENSON

Collection of Paintings

BARNETT, TOM P.—AMERICAN

BORN in St. Louis, February 11, 1870. STUDIED at St. Louis School of Fine Arts.

AWARDS: Bronze medal for painting, Portland Exposition, 1905; gold medal for architecture, Louisiana Purchase Exposition, 1904; first landscape prize, Artists' Guild Competitive Exhibition, St. Louis, 1914.

B4 WINTER DAY

Presented by the St. Louis Art League, 1914

On canvas, 36 $\frac{1}{2}$ x42 $\frac{1}{2}$ inches. Signed: Barnett. Between snow-clad banks beneath bare trees, cold water flows and swirls in a straggling brook. Sunlight catches the snow here and there. There is a suggestion of vibration in the picture, but it is the cold glint of winter that is interpreted. The painting is free and broad.

BECCAFUMI, DOMENICO (called Micarino)—ITALIAN

BORN in Siena in 1484; DIED in 1549. STUDIED under a painter called Capanna; and with Giovanni Antonio Vercelli, after which he went to Rome, where he applied himself with great assiduity to studying the works of Michael Angelo and Raffaelle. On his return to Siena he produced several works, both in sculpture and painting, which gained him great reputation, and commenced his celebrated work executed in mosaic, the pavement of the cathedral at Siena. He also painted several pictures both in oil and distemper for the churches.

B5 THE BIRTH OF THE VIRGIN

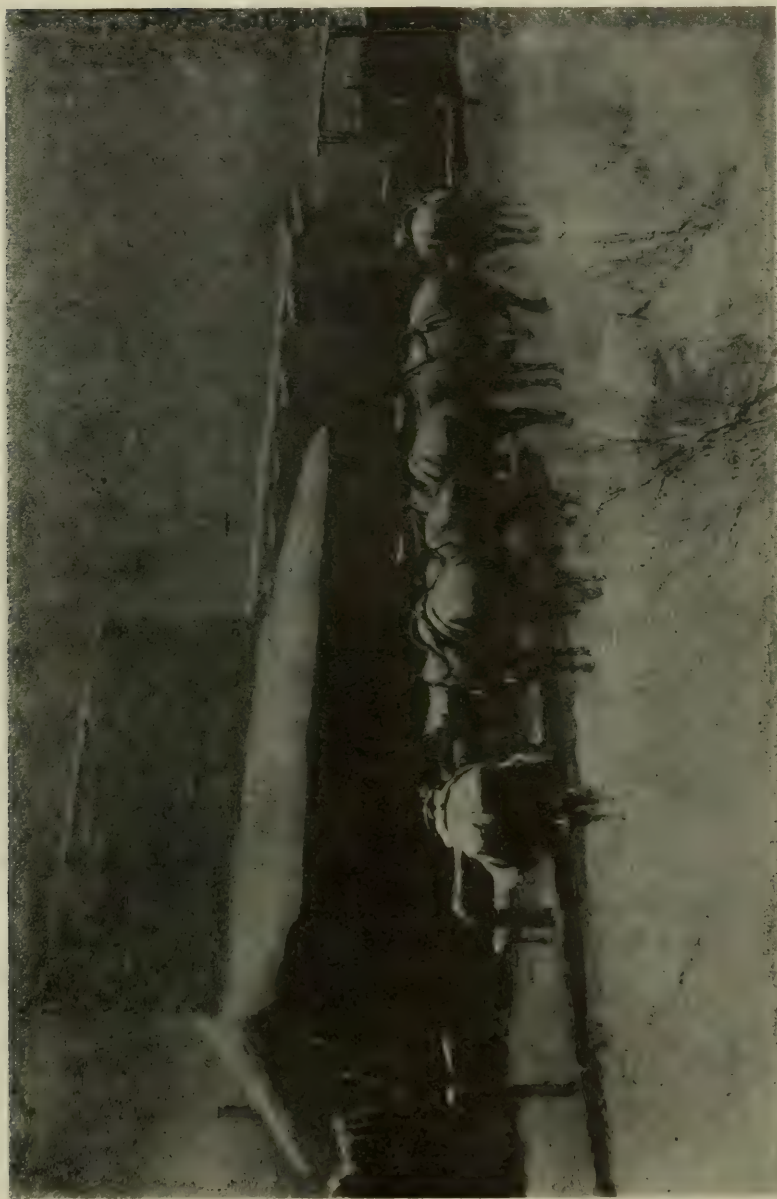
Bequest of Mr. Ezra H. Linley, 1911

On wood, 13x11 inches. Not signed. In the foreground two women bathe an infant, a halo about its head. In a heavy wooden bedstead, further back, sitting up and washing her hands in water poured over them by another woman, is the mother, also wearing a halo. The composition is elemental in arrangement and drawing; the painting broad. The simple feeling of some of the early Italian primitive groups of painters is expressed.

BECKWITH, JAMES CARROLL, N. A.—AMERICAN

BORN in Hannibal, Mo., September 23, 1852. PUPIL of the National Academy of Design, New York; l'Ecole des Beaux Arts and Carolus Duran, Paris.

AWARDS: Honorable mention, Paris Salon, 1887; bronze medals, Expositions Universelles, Paris, 1889 and 1900; gold medal, Atlanta Exposition, 1895; hors concours as Chairman of the Jury of Award, Pan-American Exposition, Buffalo, 1901; gold medal, Charleston Exposition, 1902; silver medal, Universal Exposition, St. Louis, 1904.



OSCAR E. BERNINGHAUS

B9 WAITING

B6 A FAIR LADY

Presented by Mr. and Mrs. W. L. Huse, 1900

Drawing, $11\frac{3}{4} \times 8\frac{1}{2}$ inches. Signed in lower right-hand corner: C. B. Jan'y '98. Sketch of a woman's head and hands, cushioned against the high back of an upholstered chair. The work is drawn freely, with moderately sharp points and decisive strokes, and with full use of the white paper, against which the construction stands in masses, of softly drawn brown and blue and gray.

B7 INGEBORG

Purchased from the Art Museum Fund, 1910

On canvas, 15×12 inches. Signed in upper left-hand corner: Carroll Beckwith. The head of a woman, and the back of her covered neck, and shoulders, compose the picture. The head is turned toward us over the shoulder so that the face is seen in profile; a face with clean-cut features, dark eyes, red lips, set off by a mass of brown hair. She wears a blue collar of soft folds and a brown dress.

BENSON, FRANK WESTON, N. A.—AMERICAN

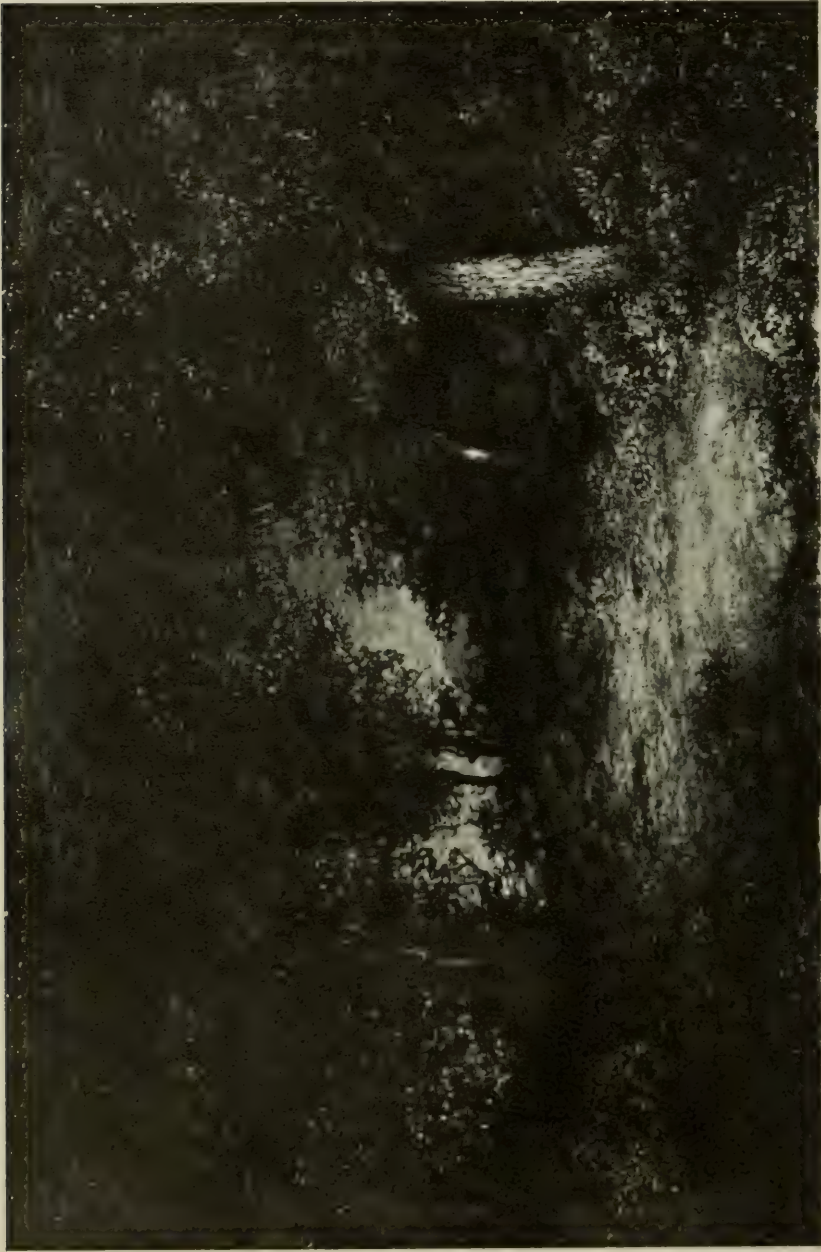
BORN in Salem, Mass., March 24, 1862. STUDIED at Boston Museum School of Fine Arts; and in Atelier Julien, Paris, under Boulanger and Lefebvre.

AWARDS: Third Hallgarten prize at National Academy, New York, 1889; Clarke prize at National Academy, 1891; medals, World's Columbian Exposition, 1893; Mechanics Institute, Boston, 1894; Ellworth prize, Art Institute, Chicago, 1894; Cleveland Art Association prize, 1895; Jordan prizes, Boston (\$500 in 1894 and \$300 in 1895); Boston Art Club prizes, 1895 and 1896; Shaw prize (\$1,500), Society of American Artists, 1896; Chronological medal (and \$1,000), Carnegie Institute, Pittsburgh, 1897; silver medals, Paris Exposition, 1900, and Pan-American Exposition, Buffalo, 1901; Lippincott prize, Pennsylvania Academy of the Fine Arts, Philadelphia, 1903; gold medal (and \$1,500), Carnegie Institute, 1903; two gold medals, Universal Exposition, St. Louis, 1904; Proctor prize, National Academy, New York, 1906; Corcoran silver medal and Glover prize, Washington, 1907; gold medal, Philadelphia Art Club, 1907; Temple medal, Pennsylvania Academy of the Fine Arts, 1907; Harris medal and prize, Art Institute, Chicago, 1909; Palmer medal and prize, Art Institute of Chicago, 1910.

B8 SUMMER AFTERNOON

Purchased from the Art Museum Fund, 1910

On canvas, 30×40 inches. Signed in lower left-hand corner: F. W. Benson, 1906. The composition is a modern idyl, a characteristic plein-air interpretation of American holiday life. On a grassy bank by the water's edge, in grateful shade, three girls and a dog are grouped, in free and happy poses. A hot sun beats



B14 WOOD INTERIOR

RALPH ALBERT BLAKELOCK

through the foliage and patterns the foreground with shadows. Beyond is blue water, upon which one or two pleasure boats are bobbing at anchor, and others are sailing in the distance. Further off, is land in a drapery of colorful haze, and above, the sky changes to a deep blue.

BERNINGHAUS, OSCAR E.—AMERICAN

BORN in St. Louis, Mo., 1874. PUPIL of the St. Louis School of Fine Arts.

AWARDS: First award, St. Louis Competitive Exhibition, 1907; first prize for figure painting, St. Louis Competitive Exhibition, 1915.

B9 WAITING

Purchased from the Art Museum Fund, 1910

On canvas, 21½x31 inches. Signed in lower left-hand corner: O. E. Berninghaus. Western life is depicted. There is a typical wayside hostelry of the region, an outpost of civilization in a country still given over to the life of the pioneer and the ranger. The scene is cloaked in snow, and the outlook is dreary. Several horses stand in line at the hitching posts, in patient and dismal resignation; their riders are within. It is late in the afternoon, and lamplight comes from the windows.

BEYLE, PIERRE MARIE—FRENCH

BORN in Lyons, France, 1838; DIED in 1902. PUPIL of Philippon.

AWARDS: Medal of the third class, Paris Salon, 1881; medal of the second class, 1887; bronze medal, Exposition Universelle, Paris, 1889.

B10 THE PARTING KISS

Presented by Mr. George E. Leighton, 1884

On canvas, 118x91 inches. Signed in lower left-hand corner: Beyle, 1883. A fleet of fishing boats, on the Dutch coast, is making ready to start. A fisherman, garbed for a wet day, in tarpaulin hat and coat sits astride the prow of his boat, drawn up on the beach where it awaits the rising tide; he reaches down and takes in his arms his infant child, held up to him by the mother, who stands on the sands. The woman wears a blue dress, quilted black waist and white cap. The child, clinging to its father's collar, is clad in blue waist and long gray skirt. In the left of the composition is a strip of beach, with smooth sea, stretching away to the horizon. There is a luminous sky with gray clouds, suggestive of early morning.

BILLET, PIERRE—FRENCH

BORN in Cantin, France, 1836. PUPIL of Jules Breton.

AWARDS: Medal of the third class, 1873; medal of the second class, 1874; silver medal, Paris Exposition, 1889. Genre painter.



B15 EDGE OF THE WOOD

THEOPHILE DE BOCK

B11 RESTING

Presented by Mrs. Louis Chauvenet

On canvas, 18x25 inches. Signed at lower left-hand side: Pierre Billet, 1890. On the brown sand of a bit of seashore reclines a young woman who has set out equipped to dig for sea food. A spade lies beside her, and a basket is fastened upon her shoulders. She wears a peasant costume, and seems in the flush of vigorous youth and health. Apparently she is waiting for a companion. At the right the water stretches away in the light morning haze.

BINGHAM, GEORGE CALEB—AMERICAN

BORN, 1811; DIED, 1879. An artist who in his day enjoyed great reputation as a painter of contemporaneous life and character. In the Retrospective Exhibit of American Painting at the World's Columbian Exposition three of his works were shown: "The Jolly Flatboatman," "The Stump Speech" and "Election Returns." Many of his paintings furnished subjects for engravings published about 1840-1850. Mr. Bingham came to Missouri when eight years old, and lived in Arrow Rock, Saline County, then in Old Franklin; he was apprenticed to a cabinet maker. As a boy, was influenced by Chester Harding. Came to St. Louis, made friends and made his way. Then went to Washington where he opened a studio and met with success. Painted a water color portrait of John Howard Payne, author of "Home, Sweet Home." Returned to Arrow Rock, and painted the life about him, earning the sobriquet, "Missouri Artist." Went to Düsseldorf for a time, in 1856. At the time of his death he was Professor of Fine Arts in the University of Missouri.

B12 DANIEL BOONE ESCORTING A BAND OF PIONEERS INTO THE WESTERN COUNTRY

Presented by Mr. Nathaniel Phillips of Boston, 1890

On canvas, 36x52 inches. Not signed. Along a mountain road that comes out into the foreground from between a pass in the hills, a little party of pioneers comes toward us, the women on horseback, some of the men walking, among the latter is Boone. They are armed, and have a watchful appearance. The rear is brought up by a young man, but he carries his gun rather unconcernedly, as though an attack at this point were unexpected; nevertheless, one realizes that one or two scouts upon whom rests a larger responsibility are in advance. The scene is peaceful but suggestive of danger. The picture is painted in a careful way in the manner of the early American school, and yet with a considerable confidence. One feels that the artist was influenced by the study of engravings and lacked the advantages that our present generation of painters possess. His work nevertheless is



ROSA MARIE BONHEUR

B17 CATTLE IN THE HIGHLANDS

Collection of Paintings

sincere, and in Bingham's pictures we have an invaluable note of intimacy with the times and manners of the people depicted.

B13 PORTRAIT OF DOCTOR F. OSCAR POTTER

Presented by Dr. Potter, 1912

On canvas, 24x30 inches. Not signed. The head and shoulders of a youth, gray-eyed, black-haired, intellectual, sympathetic and earnest featured, is painted against a background of olive brown.

BLAKELOCK, RALPH ALBERT, A. N. A.—AMERICAN

BORN in New York City, October 15, 1847. Self-taught.

AWARDED: Honorable mention at the Exposition Universelle, Paris, 1900.

B14 WOOD INTERIOR

Purchased from the Art Museum Fund, 1914

On canvas, 16x24 inches. Signed in lower left-hand corner: R. A. Blakelock. One looks into a forest rich as those of Diaz or Monticelli, but of a different richness, with the difference that represents the very spirit of American art. Despite this color richness there yet is the characteristic emphasis upon the actual, which so often stamps an art work as American. The forest trees are finely studied, and even literalness is secured, in Blakelock's translation of their character into the language of pictorial art. A wealth of colors, deep browns, golden yellows, dull reds, and harmonizing greens, are all blended delightfully.

BOCK, THEOPHILE DE—DUTCH

BORN in Haarlem, 1851; DIED, 1904. PUPIL of J. W. Van Borselen and of J. Weissenbruch.

AWARDS: Medals at Amsterdam, Munich, Berlin, Paris (Exposition Universelle, 1889); Chicago World's Fair, 1893; Barcelona, 1894; diploma of honor at Ghent; silver medal at the Exposition Universelle, Paris, 1900; gold medal, Louisiana Purchase Exposition, St. Louis, 1904. Chevalier of the Order of St. Michael of Bavaria.

B15 EDGE OF THE WOOD

Purchased from the Art Museum Fund, 1915

On canvas, 28x40 inches. Signed in lower left-hand corner: Th. de Bock. In the immediate foreground and stretching along at the left is green pasture land, with a grass-topped sand hill toward the distance. At the right and well across the picture, the woods project. It is a silvery landscape, of grayish greens and blues, clouds and sands, and everywhere a sprightly delicacy and liveliness.



BARTHOLOMÄUS BRUYN

B23 PORTRAIT OF A WOMAN

BOGERT, GEORGE H., A. N. A.—AMERICAN

BORN in New York, 1864. STUDIED under Thomas Eakins, Philadelphia; in Paris under Collin, Aime Morot and Puvis de Chavannes.

AWARDS: Honorable mention, Pennsylvania Academy of the Fine Arts, 1892; Webb prize, 1898; first Hallgarten prize, National Academy, 1899; bronze medal, Paris Exposition, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; gold medal, American Art Society, Philadelphia, 1902 and 1907; silver medal, Universal Exposition, St. Louis, 1904.

B16 THE ENGLISH CHANNEL FROM ST. IVES TO
LELANT

Purchased by subscription and presented, 1895

On canvas, 30½x45 inches. Signed in lower right-hand corner: Geo. H. Bogert. A view from the English coast; a stretch of sandy beach in the foreground, and beyond, an expanse of blue-green water under a luminous evening sky in which the crescent moon appears. The sky is subtle and beautiful in color; streaks of pink, reflected from the western horizon, linger among the darkening blues and pale greens.

BONHEUR, MARIE ROSA—FRENCH

BORN in Bordeaux, France, 1822; DIED in Paris, 1899. PUPIL of her father, Raymond Bonheur.

AWARDS: Medal of the third class, Paris Salon, 1845; medal of the first class, Expositions Universelles, 1848 and 1855; medal of the first class, Exposition Universelle, Paris, 1867; Legion of Honor, 1865. Order of Leopold of Belgium, 1880; Commander's Cross of the Royal Order of Isabella the Catholic, 1880; Officer of the Legion of Honor, 1894; Officer of the Most Noble Order of Santo Jacobo, 1894.

During the Franco-Prussian war, Miss Bonheur's studio and residence were respected by special order of the then, Crown Prince of Prussia. From 1849 until the time of her death she was Director of the Paris Free School of Design for Young Girls, of which she was founder.

Her painting, "Plowing in the Nivernais," was purchased in 1849 for the Museum of the Luxembourg by the French Government. "The Horse Fair" is owned by the Metropolitan Museum, New York, and a smaller replica is in the National Gallery, London.

B17 CATTLE IN THE HIGHLANDS

Purchased by subscription and presented, 1898

On canvas, 39x24½ inches. Signed in lower left-hand corner: Rosa Bonheur, 1888. Upon a rock-strewn upland is a herd of cattle. Purple mountain peaks, with here and there gleaming stretches of glacier, cut the sky-line along the horizon. The care-



BARTHOLOMÄUS BRUYN

B24 PORTRAIT OF A MAN

ful drawing and vigorous yet detailed painting of the cattle, masses of rock and crimson heather, are characteristic of the latter period of the work of the artist.

BOSBOOM, JOHANNES—DUTCH

BORN at The Hague, Holland, February 18, 1817; DIED at The Hague, 1891. PUPIL of Van Hove.

AWARDS: Medals at Paris, 1855; Philadelphia Centennial Exhibition, 1876. Made Knight of the Order of the Lion, of the Crown of Oak and of Leopold.

Bosboom was a leading exponent of the Modern Dutch School.

B18 INTERIOR OF A DUTCH CHURCH

Presented by Professor Halsey C. Ives

On mahogany panel, 13x10 inches. Signed in lower right-hand corner: J. Bosboom. One looks diagonally across the main aisle, over pews, and through two archways to the farther walls and into the corner of the church. At the left, by a column in one of the archways a canopied pulpit rises. Accessory details afford rich notes of color. The work is broadly, even sketchily, presented, but with a fine suggestiveness.

BOUGUEREAU, WILLIAM ADOLPHE—FRENCH

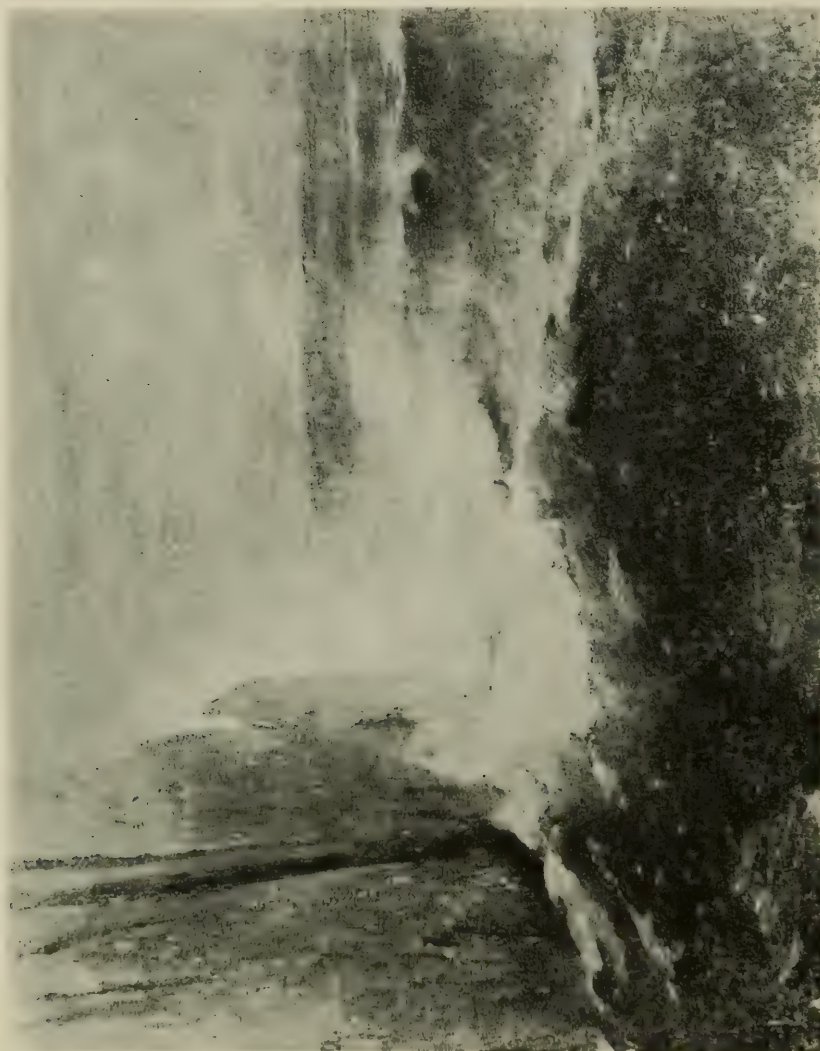
BORN in La Rochelle, 1825; DIED, 1905. PUPIL of Picot, and from 1843, of l'Ecole des Beaux Arts. On his return to Paris from Rome, he was entrusted with important decorative works in public buildings. In 1866 he painted "Apollo and the Muses" in the foyer of the theatre at Bordeaux.

AWARDS: Grand Prix de Rome in 1850; medal of the second class, 1855; medal of the first class, 1857; medal of the third class, Exposition Universelle, Paris, 1867; medal of honor, Exposition Universelle, 1878; Grand Medal of Honor, 1885; medal of honor, Antwerp, 1885. Chevalier of the Legion of Honor, 1859; Officer, 1876; Knight of the Order of Leopold, 1881; Commander of the Legion of Honor, 1885.

B19 THE ORANGES

Lent by Mr. George Leighton

On canvas, 46x34 inches. Signed in lower left-hand corner: W. Bouguereau, 1865. A mother and two children are portrayed, with much sentiment and nicety of expression, in a conventional family group. The dark-haired mother is seated, and holds a nude, infant boy, seated upon her crossed knee, while his sister stands beside, one knee upon a bench. The baby holds an orange hugged against him, with one hand, while the little girl playfully reaches over to him, and together they hold a second orange. The little girl looks into his face affectionately, and the mother beams, madonna-like. In color, the arrangement is of flesh tones, whites and blues. The woman wears a white waist; her dress is blue; the little yellow-haired girl has on a white tunic.



C2 COAST OF MAINE

EMIL CARLSEN

BOYLE, FERDINAND T. L.—AMERICAN

BORN in 1819; DIED in Brooklyn about 1910. Portrait painter. Came to St. Louis from New York about 1857. Contemporary with De Franca, Wimar, Conant and Noble, he painted portraits of well-known citizens of the period. A portrait of the famous Senator Thomas H. Benton being one of his first efforts here. Among his larger canvases were full-length portraits of Gen. Frank P. Blair and of Governor Hamilton R. Gamble.

At the opening of the Civil War, Mr. Boyle ceased to paint for a time, entering the service of the government, but later resumed painting until 1866, when he returned to New York and became connected with the Brooklyn Art Academy, remaining there for a number of years.

B20 PORTRAIT OF A GENTLEMAN

Bequest of Charles R. Gregory

On canvas, 24x30 inches. Signed in lower right-hand corner: F. Boyle, St. Louis, 1856. A man of past middle age is portrayed in half-length against a dark background. The work is carefully done, in a straightforward descriptive way, with no attempt at anything beyond the delineation of the features and habiliments of the sitter.

BRISSOT DE WARVILLE, FELIX SATURNIN—
FRENCH

BORN in Sens (Yonne), France, 1818; DIED in Versailles, 1892.

AWARDED: Medal of the second class, Paris Salon, 1882.

B21 THE SHEEPFOLD

Presented by Mr. William J. Lemp, 1896

On wood, 15x23 inches. Signed in lower right-hand corner: F. Brissot. In a barnyard interior, sheep are gathered, some lying down, others standing about in the quiet light; the coloring of the picture is harmonious and mellow. Chickens add touches of more vivacious color. The dull light, the walls and objects are broadly massed. The general tone of the picture is of browns and grays with here and there a bit of brighter green or yellow.

BRUNIN, LEON—BELGIAN

BORN in Antwerp, Belgium, 1861. PUPIL of Charles Verlat.

AWARDS: Gold medal at Antwerp, 1888; medal of the third class, Paris Salon, 1892; medal at Munich, 1892; medal of the first class, Exposition Universelle, Antwerp, 1894.

B22 THE ANTIQUARY

Bequest of Mr. Gerard B. Allen, 1890

On canvas, 28x36 inches. Signed in lower right-hand corner: Leon Brunin, Anvers, 1887. An old man whose whole thought



F. G. CARPENTER

C4 A BRITTANY MAID

centers in those things that he loves, sits in a room filled with curious and delightful objects; he holds one of them in his hands. The still-life in this picture is remarkably painted.

BRUYN, BARTHOLOMÄUS—GERMAN

BORN at Cologne in the beginning of the 16th Century; DIED in 1556. His early work resembles those of the "Master of the Death of the Virgin," whose pupil he is said to have been; but the paintings executed toward the close of his life show a tendency towards copying the Italians.

B23 PORTRAIT OF A WOMAN

Purchased from the Art Museum Fund, 1915

On wood, 22½x17 inches. Not signed. Painted three-quarter length, standing against a dark olive background, and well filling out the canvas. She wears an over-dress or mantle of dark brown, fur-trimmed, close-fastened around the neck, and with wide-mouthed sleeves that show a lining of white; stiff ruffled collar and ruffles at her wrists, a cap or bonnet of white linen, a belt of gold and pearls clasps her waist and hangs down in front. Her hands brought together before her, hold a book. The face and hands are developed carefully. This faithfulness and harmony of tone create the enjoyment which the picture furnishes.

B24 PORTRAIT OF A MAN

Purchased from the Art Museum Fund, 1915

On wood, 21½x17 inches. Not signed. A companion picture to the portrait of a woman, the man's picture perhaps shows more detailed study. The long brown fur collar of a sur-coat or cloak rather dominates the color scheme and is a good piece of texture painting. Darker brown is the rest of the garb, and like the woman, the man wears fine linen ruffles at neck and wrists. He has gray hair and long divided gray beard, a patriarchal mien, and appears to be a successful merchant. There is a harmonious color arrangement added to the undoubtedly faithful likeness.

BUNDY, JOHN ELWOOD—AMERICAN

BORN in Guilford County, N. C., 1853. Principally SELF-TAUGHT.

AWARDED: Mary T. R. Foulke prize, Richmond, Ind., 1907 and 1909.

B25 THE HEART OF THE BEECH WOODS

Purchased from the Art Museum Fund, 1910

On canvas, 38x42 inches. Signed in lower right-hand corner: J. E. Bundy, 1910. This forest interior is the work of a close student who has acquired intimate knowledge of tree anatomy, as it is found in the beech woods. Into this picture, however, creep



C8 STILL-LIFE

WILLIAM M. CHASE

suggestions of the poetry and romance of the Fontainebleau school. The detail is very carefully studied, yet the general feeling of the subject receives due attention, and there is a richness of color and tone.

BURPEE, WILLIAM PARTRIDGE—AMERICAN

BORN in Rockland, Maine.

AWARDED: Bronze medal, St. Louis World's Fair, 1904.

B26 YORK HARBOR ROCKS IN WINTER

Presented by Mrs. William McMillan

On canvas, 29x36 inches. Signed in lower right-hand corner: W. P. Burpee. The rocks, frost-tipped where they jut out of the water, are flushed with pink morning light. At the left the harbor is open, and the sea rounds off along a stony coast; the cold water where it washes into the crevices and by-ways, beats mildly against the jutting points and ledges which rise above its surface. The day is quiet and the water reflects a clear sky of iridescent hues. The level sunbeams throw long shadows, in some of which there is reflected the opalescence of the sky.

CAMPBELL, EDWARD MORTON—AMERICAN

BORN in Hannibal, Mo., 1858; DIED in St. Louis, Mo., 1911. PUPIL of the St. Louis School of Fine Arts, and the Academie Julian under Lefebvre and of Otto de Thorne, Paris. For several years instructor in the St. Louis School of Fine Arts, and at one time on the staff of the City Art Museum.

AWARDED: Bronze medal, Universal Exposition, St. Louis, 1904.

C1 WHEN THE EVENING SUN IS LOW

Purchased from the Art Museum Fund, 1913

On canvas, 11x15 inches. Signed in lower right-hand corner: E. M. Campbell. A rich after-glow lights the central sky, and spreads in darker reds, purples, browns, over scattering clouds on either hand. The landscape is dark against the after-glow, save where the ruddy light is reflected in a pool. Greens and browns melt into soft, indefinable masses. The foreground is unevenly level; there is rising ground in the distance. A grove of trees edge into the picture from the right, and their tops softly lift against the sky. Two small trees side by side are introduced toward the left.

CARLSEN, EMIL, N. A.—AMERICAN

BORN in Copenhagen, Denmark, October 19, 1853. Came to the United States in 1872. STUDIED architecture at the Danish Royal Academy; painting independently.

AWARDS: Second Inness prize, Salmagundi Club, 1904; Shaw Purchase, Society of American Artists, 1904; gold medal, Univer-



EDUARDO CHICHARRO

C12 A CASTILIAN PEASANT

Collection of Paintings

sal Exposition, St. Louis, 1904; Webb prize, Society of American Artists, 1905; Inness medal, National Academy, New York, 1907. MEMBER of the National Academy, 1906.

C2 COAST OF MAINE

Purchased from the Art Museum Fund, 1915

On canvas, 40x50 inches. Signed in lower left-hand corner: Emil Carlsen, 1914. A characteristic color effect in cool blues, grays and yellows, of deep water rolling against a wall of light-colored rock. The sky is light, flecked with light clouds and the water shows the deep clear blue of great depth lightened into pale green at the crest of the wave.

CARPENTER, FREDERICK GREENE—AMERICAN

BORN in Nashville, Tenn., June 1, 1882. STUDIED in St. Louis School of Fine Arts, Julian and Colarossi Academies, Paris; and under Jean Paul Laurens, Simon Baschet, Royer, Prinnet and Richard Miller; later, studied Velasquez' works at Madrid, and studied extensively in Spain and Northern Africa.

AWARDED: Honorable mention (par droit) Salon of the Société des Artistes Française, 1911.

C3 FIGURE STUDY

Lent by Mr. W. K. Bixby

On canvas, 26x20 inches. Signed in lower left-hand corner: F. G. Carpenter, 1908. The figure of a woman in picturesque national costume, portrayed in semi-profile, a little more than half length and little less than life size. In one hand the woman holds a tambourine. One arm is akimbo, the hand at her waist. Her dark over-jacket and bodice are embellished with gold embroidery and pendant decorations of yellow metal; a black veil fixed to her hair flows down over the back of her head and across one shoulder; a large red rose is in her hair.

C4 A BRITTANY MAID

Purchased from the Art Museum Fund, 1910

On canvas, 33x24½ inches. Not signed. A young woman is seated, her body turned partly toward us, her hands in her lap. She wears a yellow apron, and above it an embroidered red jacket over a white waist; from her white lace cap broad ribbons of red flow down. The hair is dark, the eyes gray, the flesh color clear and frank. This arrangement is shown against a gray background.

CHAMBERS, GEORGE WILBUR—AMERICAN

BORN in St. Louis, Mo., 1857. PUPIL of the St. Louis School of Fine Arts; l'Ecole des Beaux Arts in Paris, under Gérôme and Julien Dupré



PAUL JEAN CLAYS

C15 ON THE SCHELDT

C5 THE SHEPHERDESS

Presented by Mr. Joseph H. Clarke

On canvas, 45x60 inches. Signed in lower left-hand corner: George W. Chambers. On a hillside pasture are sheep and shepherdess. The woman's figure well in the foreground, is seated upon a rock, one hand supporting a stick, the other lying in her lap, her pose one of contemplation. Some of the sheep about her, some further off, are grazing along in a straggling line that loses itself in the perspective. A gray sky stretches across the upper canvas, and diffused light is on the picture.

CHAPMAN, CARLTON THEODORE, A. N. A.—
AMERICAN

BORN in New London, Ohio, September 18, 1860. PUPIL of Art Students' League and National Academy, New York, and of Academie Julian, Paris, under Boulanger and Lefebvre; also studied in South Kensington Museum.

AWARDS: Silver medal, Boston, 1892; bronze medals at the World's Columbian Exposition, Chicago, 1893; Atlanta Exposition, 1894; bronze medal, Pan-American Exposition, Buffalo, 1901; Charleston Exposition, 1902.

C6 BONHOMME RICHARD CAPTURING THE SERAPIS

Purchased from the Art Museum Fund, 1910

On canvas, 60x84 inches. Signed in lower left-hand corner: Copyrighted, 1909, by Carlton T. Chapman, in whom title to the copyright remains. Thin-spread clouds reflect the sunset as well as the ruddy light of battle. Two ships are in the foreground; others more distant. The nearer ship is coming toward us, the other passing on her starboard. Lurid light blazes from port holes and decks, and apparently from a fire beyond, from the other ships. Masts and spars are broken, rigging torn, and sails flying loose, though some canvas still holds the vessels to the wind. Men are moving upon the decks.

"The ship nearest is the Serapis. Her anchor down and the struggle on the forward deck is to cut the cable from the starboard anchor which has caught in the mizzen rigging of the Bonhomme Richard. Jones, quick to seize the opportunity, lashed the anchor fast with his own hands, and so by clinging at close quarters with his opponent won a victory. Had the Serapis been able to get guns in advantage, she would have quickly destroyed the Richard. The third ship in middle distance is the American ship, Alliance, commanded by the traitor Landais, who is firing into the Richard. The distant ships are the Pallas, one of Jones' fleet, engaging the Countess of Scarborough (English). The fire effects are from the guns, and the flames from burning wood or canvas, as both ships were frequently on fire. The night was bright with moonlight, but the smoke quickly obscured that radiant orb."



CHARLES CARYL COLEMAN

C17 HERE WILL WE SIT AND LET THE SOUND OF MUSIC
CREEP INTO OUR EARS

CHASE, HARRY, A. N. A.—AMERICAN

BORN in Woodstock, Vt., 1853; DIED, 1889. STUDIED under J. M. Stuart in St. Louis; National Academy, New York; Royal Academy, under Bolonachi in Munich; under Soyer in Paris; and finally with Mesdag at The Hague.

AWARDED: Hallgarten prize for his picture "New York Harbor, North River" (now in the Corcoran Gallery at Washington), 1885.

C7 DUTCH FISHING VESSELS OFF THE COAST OF SCHEVENINGEN

Bequest of Miss Ellen J. McKee

On canvas, 36x61 inches. Signed in lower left-hand corner: H. Chase. On the shallow, wind-tossed waters of a flat coast, at nearly high tide, boats are tossing at anchor, or careening along under sail. There is a fresh breeze, and a vigorous gray sky, with bright-edged clouds. A boat has rounded to, her keel on the sands and the sea beating upon her hull, while two men carry her anchor and anchor yoke ashore. Her brown sails are partly loosed, and she is pointed nearly in the wind. A red streamer flies from her peak. Her leeboard is hauled up on the starboard. Several men on deck are hauling ropes and attending to the details of the landing.

CHASE, WILLIAM MERRITT, N. A.—AMERICAN

BORN in Franklin, Ind., 1849. PUPIL of B. F. Hayes, Indianapolis; J. D. Eaton and the National Academy, New York, under L. E. Wilmarth; of Wagner and Piloty, Munich.

AWARDS: Medal, Centennial Exposition, Philadelphia, 1876; honorable mention, Paris Salon, 1881; honorable mention, Munich, 1883; silver medal, Exposition Universelle, Paris, 1889; first prize, Cleveland Art Association, 1894; Shaw prize (\$1,500), Society of American Artists, 1895; gold medal of honor, Pennsylvania Academy of the Fine Arts, 1901; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal, Charleston Exposition, 1902; first Corcoran prize, Society of Washington Artists, 1904.

C8 STILL-LIFE

Purchased from the Art Museum Fund, 1913

On canvas, 32x39 inches. Signed in lower left-hand corner: Wm. M. Chase. A codfish and a flounder lie side by side on a table of dark polished wood. In a bowl lies a mackerel. Behind the flounder at the left, rises a big brass urn or ewer. Across this composition one looks into a soft black depth of background. One feels that Chase's codfish are marvelous; but there is an exquisite mastery in the whole arrangement of the picture. It is brilliant with color, which the soft absorbent background leaves in fine vitality. The fish are clammy, and in sympathy with them are the cold silver grays of the vessel in which the mackerel's blue scales



COLIN CAMPBELL COOPER C20 FESTIVAL HALL, LOUISIANA PURCHASE EXPOSITION

glisten, while the yellow urn warms the composition with a richer glow; a red note is reflected in it, and its tones reflected in the polished wood help to bind the composition into a unity.

C9 COURTYARD OF AN ORPHAN ASYLUM, HOLLAND

Purchased by subscription and presented, 1885

On canvas, 67x80 inches. Signed in lower left-hand corner: Wm. M. Chase. A kitchen garden, in the rear of a number of brown buildings with red tiled roofs, is seen through the trees. In the rich green foreground, two young women are shaking a carpet, and a third is weeding a garden-bed. Each of the women wears a black dress with the left sleeve of red (the badge of the institution), and a white cap and apron. The canvas is painted in a rather low key apparently to give emphasis to the patches of sunlight between the trees.

C10 AN OLD SALT

Presented by Professor Halsey C. Ives

On canvas, 10x6 inches. Not signed. A simple sketch. The head and shoulders of a man in rough-weather, sea-faring garb, a "sou-wester," and oil "slicker," are painted against a dark brown background. The man's features are tawny and weather-beaten; his hair is dark. A white woolen garment appears at the neck. The red flannel lining of the oilskin gives enlivening notes.

C11 CONTEMPLATION

Presented by the Music Hall and Exposition Association, St. Louis, Mo.

Pastel, 16x12 inches. Not signed. Against a background of plain, slate brown, is a half-length portrait of a woman, seated, wearing a dark gray-black dress, and a black hat with green trimmings. The model is of dark type, with black hair. The blacks and all the colors in the picture have a grayish tone, and are arranged in a symphonic effect.

CHICHARRO, EDUARDO—SPANISH

BORN in Madrid, 1873. PUPIL of the School of Fine Arts, Madrid, of Manuel Dominguez, and later of Sorolla. He also held a government scholarship in the Spanish Academy in Rome, 1899 to 1904. He is a painter of genre, portraits and landscapes.

AWARDS: Gold medals have been awarded him in Madrid, Barcelona, Zaragoza, Valencia; in Munich, 1905, and at the International Fine Arts Exhibition in Buenos Aires, 1910. He has recently been appointed Director of the Spanish Academy in Rome.

C12 A CASTILIAN PEASANT

Purchased from the Art Museum Fund, 1914

On canvas, 87x86 inches. Signed in lower right-hand corner: E. Chicharro, Avila—1911. This remarkable, realistic painting



PAUL CORNOYER

C23 THE PLAZA AFTER RAIN

by Chicharro shows the forcefulness, vivacity and fire of the Spanish School of Art. The whole picture is very broadly painted, but everywhere full of character. One feels that details are left to the imagination of the beholder, but the imagination and the memory are stimulated to supply them.

CHURCH, FREDERICK STUART, N. A.—AMERICAN

BORN in Grand Rapids, Mich., 1842. STUDIED in the Schools of the National Academy and the Art Students' League, New York, under Lemuel E. Wilmarth and Walter Shirlaw.

AWARDED: Silver medal, St. Louis Exposition, 1904. MEMBER of the National Academy, 1885.

CI3 THE SIRENS

Purchased from the W. K. Bixby American Art Acquisition Fund, 1914

On canvas, 58x35 inches. Signed in lower right-hand corner: F. S. Church, N. Y., 1914. On a cliff overlooking the sea are two forms, wrapped in flowing hair and airy draperies. One plays a harp. Gulls fly about, and below, the waves beat. Filmy streams of mist float, and envelop the scene. The color scheme is high, and there is strong feeling of diffused light, and of airiness.

CI4 LILLY OF THE JUNGLE

Purchased from the W. K. Bixby American Art Acquisition Fund, 1908

On canvas, 20x38 inches. Signed in lower right-hand corner: F. S. Church, N. Y., 1901. The "jungle" presents a background mass of summer foliage, and tapers down to a heavy growth of grasses and wild flowers at the water's edge. Here, in the foreground of the picture, are the lady and the tiger; she, bending upon one knee by his side to hold loosely his leash of vines and flowers, so that he may lap the water easily. The water is tranquil, strewn with lily pads and blossoms. Farther on, it recedes into pleasant depths of foliage.

CLAYS, PAUL JEAN—BELGIAN

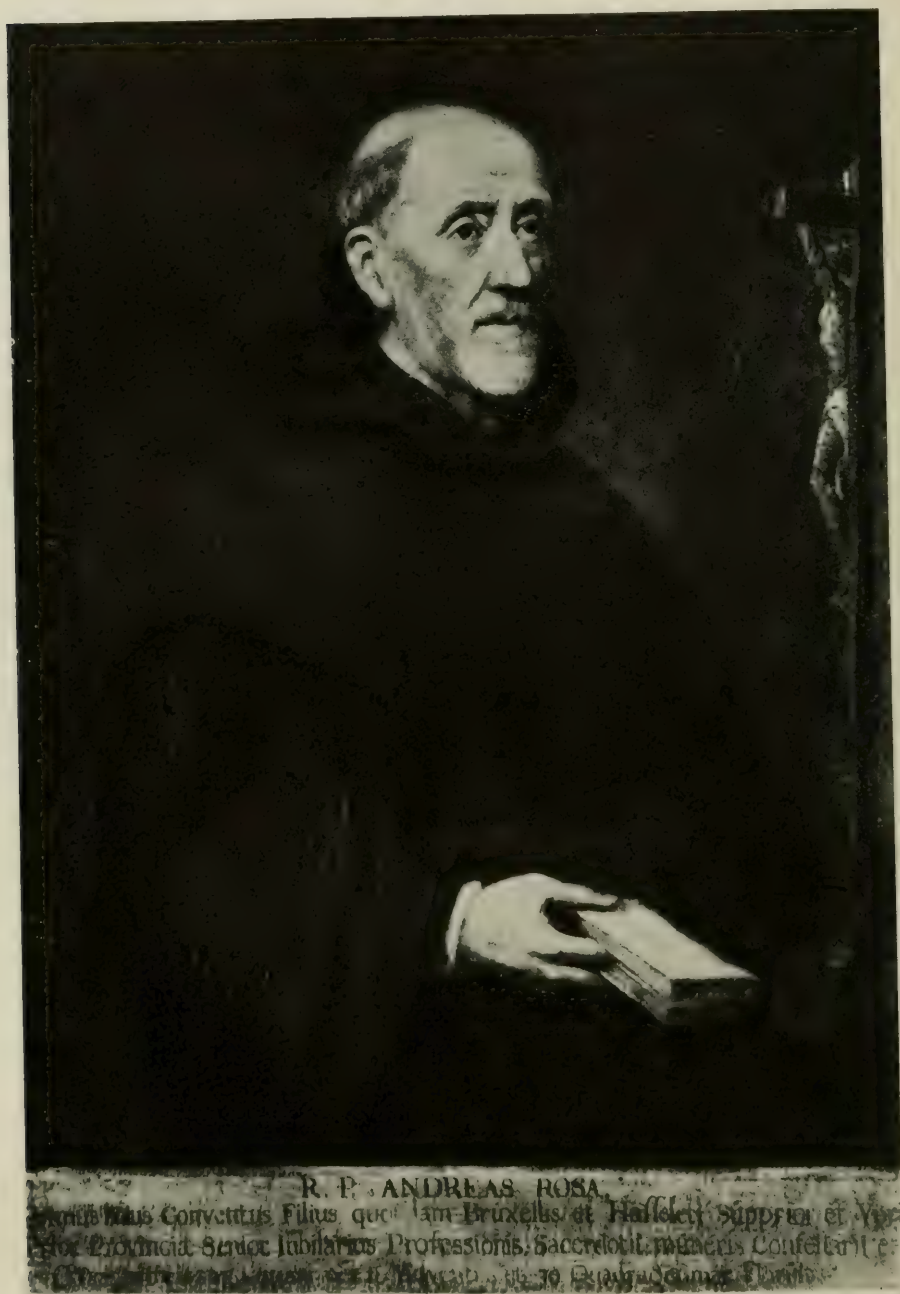
BORN in Bruges, Belgium, 1819; DIED in Brussels, 1900. PUPIL of Gudin, Paris. Marine painter.

AWARDS: Medal at Brussels, 1851; medal of the second class, Paris Salons, 1867 and 1878. Chevalier of the Legion of Honor, 1875. Officer of the Legion, 1881; Knight of the Order of Leopold; Commander of the Order of Charles III, and of St. Michael of Bavaria.

CI5 ON THE SCHELDT

Purchased by subscription and presented

On canvas, 29x43 inches. Signed in lower right-hand corner: P. J. Clays, 72. A group of sailing vessels at the center and



GASPAR DE CRAEYER

C25 PORTRAIT OF FATHER ANDREAS ROSA

toward the left of the view are grouped picturesquely in a luminous setting of still blue water and warm grayish sky. Against the fluffy clouds, the vessels' canvas, and the spars and rigging of the nearer ones, arranged in graceful lines and masses stand effectively. Stretching toward us, the hulls contribute reflections in the water. Near in the picture, a square rigger, her canvas loose, idling in the wind, her bow pointing toward us, reaches up into the sky until her new topsail and bright streamer form the apex of the composition. To the port side of the brigantine is a lighter vessel upon which men are working with sweeps; to the starboard, but farther off, other vessels are under sail in the distance. These masses are balanced or set off, by a glimpse of distant shore with a lighthouse and other structures, and one or two boats whose hulls are nearly down, at the right. The picture is one of the darker and stiller of the Belgium master's interpretations of Scheldt picturesqueness and life.

COCK, CAESAR DE—BELGIAN

BORN in Ghent, 1823; DIED in Ghent, July 16, 1904.

AWARDS: Medals at the Paris Salons of 1867 and 1869; Grand medals at the International Exposition, Havre, 1868; Munich, 1869; diploma of honor, International Exposition, London, 1872; Grand medal, International Exposition, Amsterdam, 1883; medal at Ghent, 1883. Officer of the Order of Leopold of Belgium, 1883.

C16 A WOOD INTERIOR

Presented by Professor Halsey C. Ives

On canvas, 19x25 inches. Signed in lower left-hand corner: Caesar de Cock, 1870. A still, clear stream runs between young trees. The latter interlace against the sky, and form a natural arbor above the water, and their foliage veils in the scene. The modulated greens are fresh and tender, the wood-depths into which the light penetrates are soft and dense.

COLEMAN, CHARLES CARYL, A. N. A.—AMERICAN

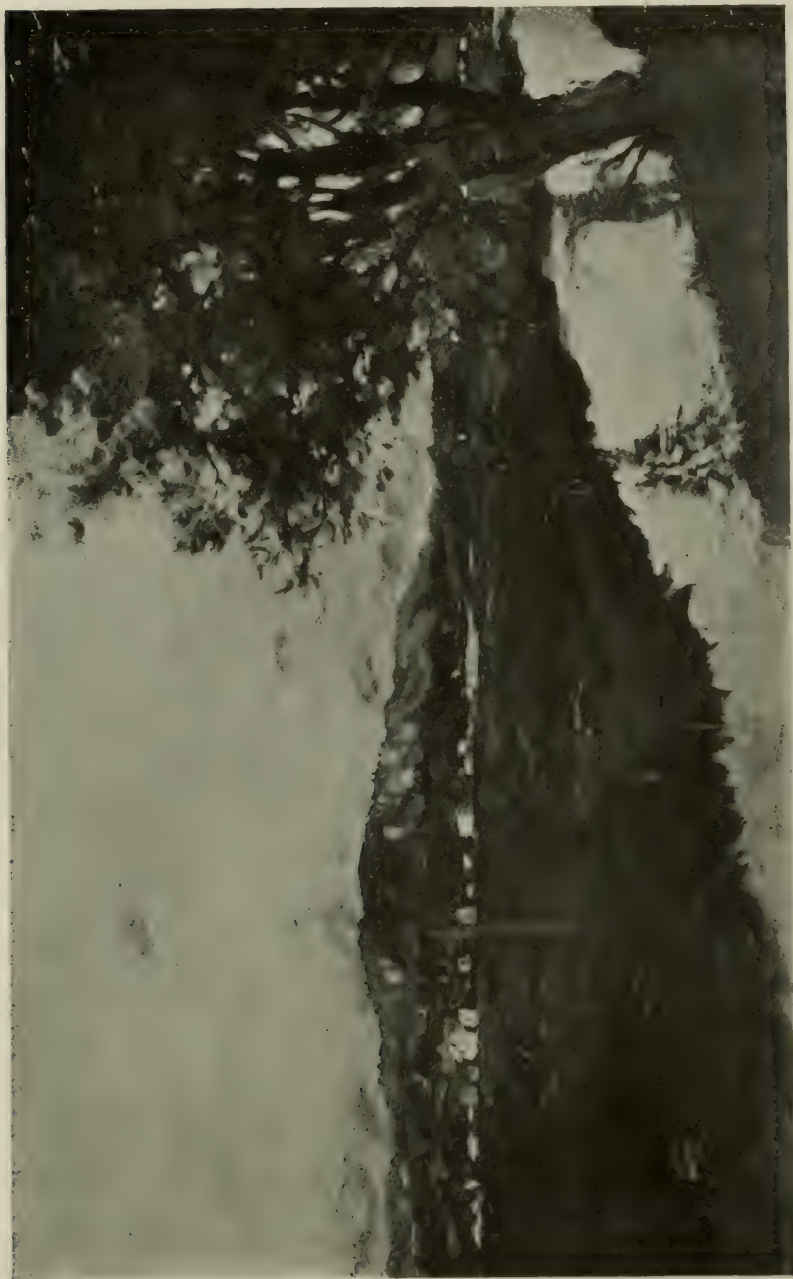
BORN in Buffalo, N. Y., 1840. STUDIED in Paris and Rome.

AWARDS: Bronze medal, World's Columbian Exposition, Chicago, 1893; silver medal, Pan-American Exposition, Buffalo, 1901. Associate of the National Academy, 1865.

C17 HERE WILL WE SIT AND LET THE SOUND OF MUSIC CREEP INTO OUR EARS

*Purchased from the W. K. Bixby American Art
Acquisition Fund, 1908*

On canvas, 61x43 inches. Signed near center of lower margin, with monogram C. C. C. and dated 1906. The immediate scene is



C26 CANAL AT DACHAU

FRANK J. CURRIER

of a terrace wall, with stairs. In a niche there is a madonna before which a lamp is burning. A woman playing upon a lute pauses upon the steps in the bright Italian moonlight, while farther back, and above, another woman sits listening.

COLMAN, SAMUEL, N. A.—AMERICAN

BORN in Portland, Me., March 4, 1832. STUDIED under Asher B. Durand in New York, and also in Europe. MEMBER of the National Academy—Associate, 1854; Academician, 1862.

Mr. Colman traveled abroad in 1862-1869, and in 1867 he founded, with James D. Smillie, the American Society of Painters in Water Color, now the American Water Color Society, and was its first president. In 1871, he again went abroad for four years, traveling extensively. His work shows the effects of these travels, for he loved the picturesqueness of foreign lands and the warm, rich light of Italy, Spain and other countries in the East.

C18 AUTUMN PASTURES

Purchased from the W. K. Bixby American Art Acquisition Fund

On canvas, 11x21 inches. Signed in lower right-hand corner: Sam. Colman, 1880. A rugged pasture country, broken levels and bluffs stretching wide. Cattle grazing, a house behind a knoll, a glimpse of distant sea and a narrow band of grayish sky complete the view. There are the long shadows of ending day. The country is dressed with autumn grasses, and the distance softened with thin blue haze. The foreground is brighter with the varied coats of the animals and brilliant bits of foliage.

CONSTANT, JEAN JOSEPH BENJAMIN—FRENCH

BORN in Paris, June 10, 1845; DIED, May 26, 1902. PUPIL of l'Ecole des Beaux Arts and of Cabanel.

AWARDS: Medal of the third class, Paris Salon, 1875; medal of the second class, 1876; medal of honor, 1896; Grand prize, 1900. Chevalier of the Legion of Honor, 1878; Officer of the Legion, 1884; Commander, 1896. MEMBER of the Institute of France, 1893.

C19 HEAD OF A SPANISH WOMAN

Presented by Mr. William J. Lemp, 1896

On canvas, 17x13 inches. Signed at center left side: B. Constant. A bust of a woman is shown, draped with rich, fresh color. The background is of lively grays. From the black hair accentuated by a rose, falls a veil of open black lace. Beneath this, a shawl of bright yellow, showing a bit of blue dress at the breast.



D₂ AN ARCADIAN HUNTRESS

ELLIOTT DAINGERFIELD

COOPER, COLIN CAMPBELL, N. A.—AMERICAN

BORN in Philadelphia, Pa., 1856. STUDIED at the Pennsylvania Academy of the Fine Arts, Philadelphia, and the Julian and Delacuze Academies, in Paris.

AWARDS: Bronze medal, Atlanta Exposition, 1895; W. T. Evans prize, American Water Color Society, 1903; Jennie Sesnan gold medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1904; honorable mention, Washington Water Color Club, 1904; gold medal, Philadelphia Art Club, 1905; commemorative medal as member of the Jury of Selection, United States Section, Department of Art, and of the International Jury of Awards, Universal Exposition, St. Louis, 1904; silver medal, Buenos Aires, 1910; Beal prize, New York Water Color Club, 1911.

C20 FESTIVAL HALL, LOUISIANA PURCHASE EXPOSITION

Purchased by subscription and presented, 1905

On canvas, 24x32 inches. Signed in lower right-hand corner: Colin Campbell Cooper, 1904. One stands near the "Palace of Electricity," and looks over toward "Art Hill," down which pour the shimmering cascades. "Festival Hall" rises high from the top of the hill, its dome surmounted by the golden figure of "Victory," the vigorous statue which won fame for the brilliant young sculptor, Evelyn Longman. Spreading wing-like from either hand are the "Colonnades of States," each segment with its golden eagle above, and its symbolic statue of one of the Louisiana Purchase States below, the eastern colonnade bending around the East Pavilion. Farther to the left the German National Building comes into the picture, and two or three state buildings thrust up their roofs from beyond. Nearer are the green slope, the red stairways, the descending water, and the fountains spouting high into the air. Nearer is a music pavilion, with band playing, and audience gathered round; still nearer, two gondolas ply the purple lagoon.

C21 THE PLAZA, NEW YORK

Purchased from the Crow Acquisition Fund, 1906

Water color, 26x28 inches. Signed in lower left-hand corner: Colin Campbell Cooper. The view is across the open space at 59th Street, to the Savoy and Netherlands hotels, the Metropolitan Club, the Whitney residence, and other well-known buildings upon the eastern side of Fifth Avenue. The picture is of city life, as well as of the architectural composition. Cabs, carriages, busses, motor cars and pedestrians, ply back and forth. There is a bit of fenced green with brown-leaved trees, in the plaza, at the right of the view. The day is clouded, but quiet sunshine comes from without the picture, and the color arrangement is not without some brilliance and sparkle.



CHARLES H. DAVIS

D₃ CLOUDS AND HILLS

CORMON, FERNAND—FRENCH

BORN in Paris, December 22, 1845. PUPIL of Cabanel, Portaels and Fromentin.

AWARDS: Medals in 1870 and 1873; medal of the third class, Exposition Universelle, Paris, 1878; medal of honor, 1887; Grand prize, Exposition Universelle, 1889. Chevalier of the Legion of Honor, 1880. Officer of the Legion, 1889. MEMBER of the Institute, 1898.

C22 THE PET PARROT

Lent by Mr. George B. Leighton

On canvas, 50x58 inches. Signed in lower right-hand corner: F. Cormon, 1873. A woman half reclines upon a rug, her back and elbow supported by a low, fabric-covered seat. She holds out a hand, with seeds or crumbs which engage the parrot, fluttering near. There are strong reds in the floor covering, dark greens in plants that ornament the background, which is composed of curtains in blue and gold. The woman wears delicately tinted fabrics, embroidered slippers on bare feet, and has an air of interested languor.

CORNOYER, PAUL, A. N. A.—AMERICAN

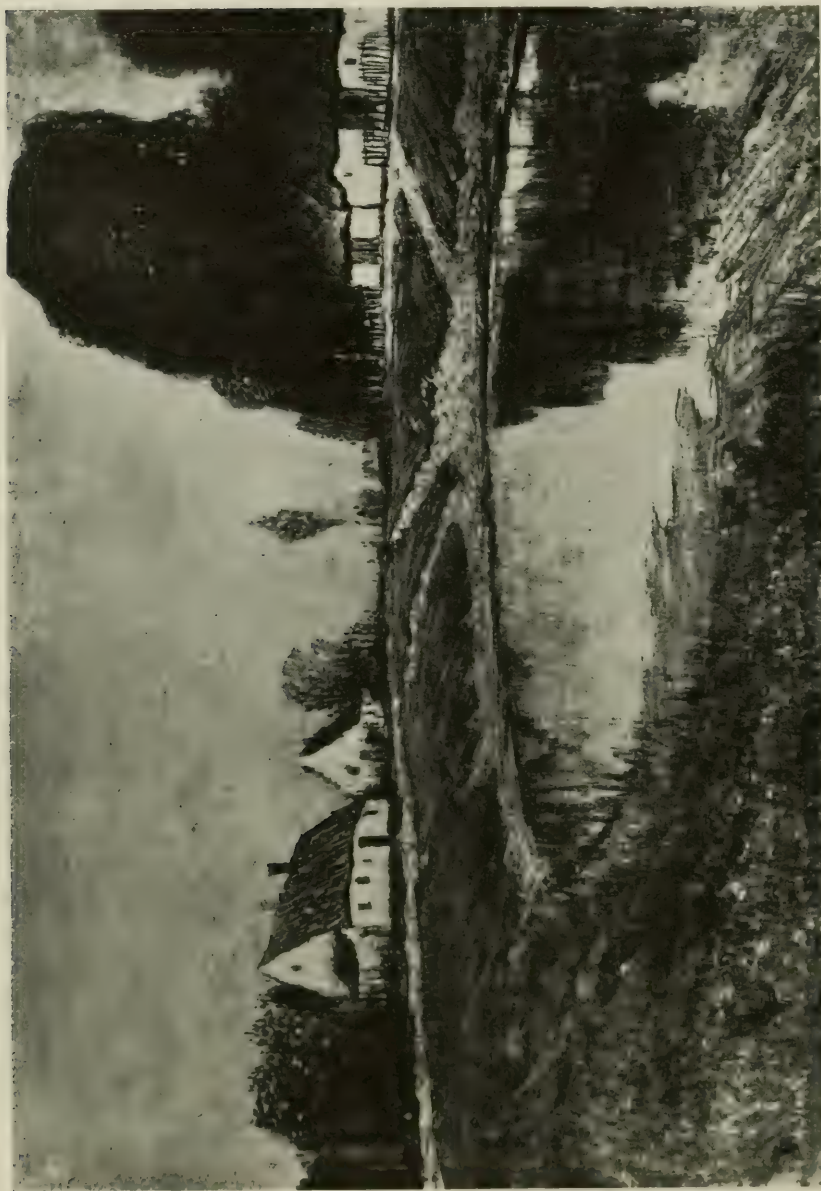
BORN in St. Louis, Mo., 1864. PUPIL of the St. Louis School of Fine Arts, and of Lefebvre, Benjamin Constant and Louis Blanc in Paris.

AWARDS: First prize, Paris-American Art Association, 1892; gold medal, St. Louis Association of Painters and Sculptors, 1895; Evans prize, Salmagundi Club, 1905; Inness prize, Salmagundi Club, 1906; Shaw Purchase prize, Salmagundi Club, 1910. Associate of the National Academy, 1909.

C23 THE PLAZA AFTER RAIN

Purchased from the Art Museum Fund, 1910

On canvas, 59x59 inches. Signed in lower left-hand corner: Paul Cornoyer. One looks down the broad parked sidewalk of Fifth Avenue, past the corner of Central Park, past the St. Gaudens statue of General Sherman, and across the plaza, to the red Vanderbilt residence in Fifty-eighth Street. At the left the avenue stretches away until lost in the mist, with many towering buildings. At the right, across the green shrubbery of the park, the Plaza Hotel; on the opposite side are the Savoy and the Netherlands. Vehicles are in the avenue, pedestrians on the walk and the crossings. A yellow street car crosses the plaza. Trees in winter garb lace the view. There is much moisture in the picture; and a thickness, a cloudiness, over the more distant view.



D4 A QUIET POOL, PICARDY

HENRY GOLDEN DEARTH

CRAMER, MOLLY—GERMAN

BORN in Hamburg, Germany, June 25, 1852. PUPIL of Jours in Antwerp.

C24 PEACHES AND GRAPES

Purchased by subscription and presented, 1893

On canvas, 10x24 inches. Signed in upper left-hand corner: Molly Cramer. Exhibited in the German National Section of the Department of Fine Arts at the World's Columbian Exposition, Chicago, 1893, where it was selected for the St. Louis Museum of Fine Arts. Arranged in a decorative panel are a number of peaches and cluster of grapes, with a metal dish, on a red-covered table, against a dark yellowish background.

CRAEYER, GASPAR DE—FLEMISH

BORN in Antwerp, 1582; DIED in Ghent, 1669. STUDIED under Raphael van Coxie of Brussels, an artist of little repute, whom he soon surpassed.

C25 PORTRAIT OF FATHER ANDREAS ROSA

Purchased from the Art Museum Fund, 1915

On canvas, 42½x29 inches. Inscription at bottom of canvas in Latin, in honor of the subject of the portrait. A life-size, half-length portrait of Father Rosa in his plain brown habit, holding a book in his hand, standing before the crucifix. A very impressive head painted with simplicity and feeling. The red edges of the book form the only decided color in the painting; all other tones are low and warm in color.

CURRIER, J. FRANK—AMERICAN

BORN in Boston, November 21, 1843; DIED near Boston, January, 1909. PUPIL of the Academy of Fine Arts in Munich. Went to Europe in 1868, studied at Antwerp for one year and a half, then in Munich, where he studied for nearly thirty years. He was a leader in the American Colony there, which included Chase and Duveneck.

C26 CANAL AT DACHAU

Purchased from the Art Museum Fund, 1910

On canvas, 21x35 inches. Signed in lower right-hand corner: Frank Currier. The upper part of the picture is a yellowish gray cloud, with darker notes thickening near the sky-line. The lower half is summer landscape—a distant mound or hill, houses clustered about and before it, with flat meadow or marshland stretching down to the foreground. Here the canal traverses the right-hand corner, leaving room for a bit of nearer bank and a large tree that rises through the picture. The water reflects the sky in a lively, luminous way.



JOSEPH DE CAMP

D5 ROSES

DABO, LEON—AMERICAN

BORN in Detroit, Mich., July 9, 1868. STUDIED in Rome and Florence, also was a pupil of Daniel Vierge, Pierre Galland, l'Ecole des Beaux Arts and Julian Academy in Paris.

AWARDS: William T. Evans Prize, Members' Exhibition, National Arts Club, 1909; first prize, Muncie, Ind., Art Society, 1909.

D1 DAWN; THE HUDSON RIVER

Presented by a Friend of the Artist, 1910

On canvas, 36x41 inches. Signed in lower right-hand corner: monogram and Leon Dabo. Night is still felt in the vagueness of the shadows; the awakening sunlight is yet to diffuse its radiance into the picture. The night is dissolving away; the sky assumes the delicate tints of the transition hour; the variegated lights on boats and shore grow dim, and their reflections in the water compete faintly with the strengthening colors of the clouds.

DAINGERFIELD, ELLIOTT, N. A.—AMERICAN

BORN in Harper's Ferry, Va., March 26, 1859. STUDIED art in New York and abroad.

AWARDS: Silver medal, Pan-American Exposition, Buffalo, 1901; Clarke prize, National Academy, 1906. MEMBER of the National Academy, New York, 1906.

D2 AN ARCADIAN HUNTRESS

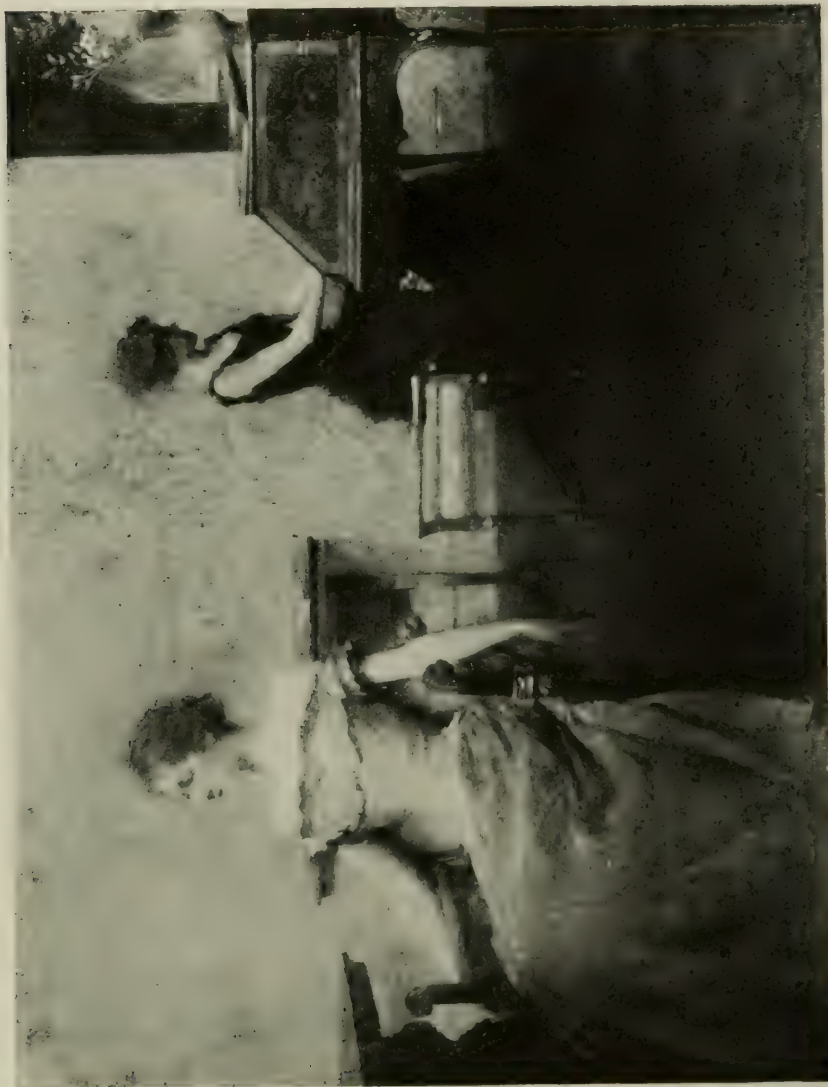
Purchased from the Art Museum Fund, 1914

On canvas, 20x30 inches. Signed near center of lower margin: Elliott Daingerfield. The landscape is a romantic composition, rich in color, with open foreground, and gnarled, wind-modeled trees beyond, and a decorative sky. Relieved against the distant trees, is the figure of a woman, leaning upon a bow.

DAVIS, CHARLES H., N. A.—AMERICAN

BORN in Amesbury, Mass., January 7, 1856. PUPIL of Otto Grundmann and the Boston School of Fine Arts; and of the Academie Julian under Boulanger and Lefebvre, Paris.

AWARDS: Gold medal at Competitive Prize Fund Exhibition, New York, 1866; honorable mention, Paris Salon, 1887; \$2,000 cash prize at Prize Fund Exhibition, New York, 1887; silver medal, Exposition Universelle, Paris, 1889; Potter Palmer prize, Art Institute, Chicago, 1890; medal Mechanics' Institute, Boston, 1890; medal, World's Columbian Exposition, Chicago, 1893; gold medal, Atlanta Exposition, 1895; bronze medal, Exposition Universelle, Paris, 1900; Lippincott prize, Pennsylvania Academy of the Fine Arts, 1901; silver medal, Pan-American Exposition,



THOMAS W. DEWING

DIO BROCCART DE VENISE

Collection of Paintings

Buffalo, 1901; Second Corcoran prize, Society of Washington Artists, 1902; silver medal, Universal Exposition, St. Louis, 1904. MEMBER of the National Academy, 1906.

D3 CLOUDS AND HILLS

Purchased from the Art Museum Fund, 1910

On canvas, 42x34 inches. Signed in lower, left-hand corner: C. H. Davis. The picture is of a summer landscape, with a wide expanse of sky. The blues of the upper heavens are deep. Beneath these blue depths, roll tumultuous clouds, wind driven; they swing across the sky with suggestion of activity and life. The lower picture is of knolls, in strong summer greens, with tree-lined valleys and roads, houses scattered here and there, and a bit of half-veiled distance appearing between the heights; over this sunlight and cloud-shadows play.

DEARTH, HENRY GOLDEN, N. A.—AMERICAN

BORN in Bristol, R. I., April 22, 1863. PUPIL of l'Ecole des Beaux-Arts and Aime Morot, Paris.

AWARDS: Webb prize, Society of American Artists, 1893; bronze medal, Exposition Universelle, Paris, 1900; silver medal, Pan-American Exposition, Buffalo, N. Y., 1901; silver medal, Charleston Exposition, 1902. MEMBER of the National Academy, 1906.

D4 A QUIET POOL, PICARDY

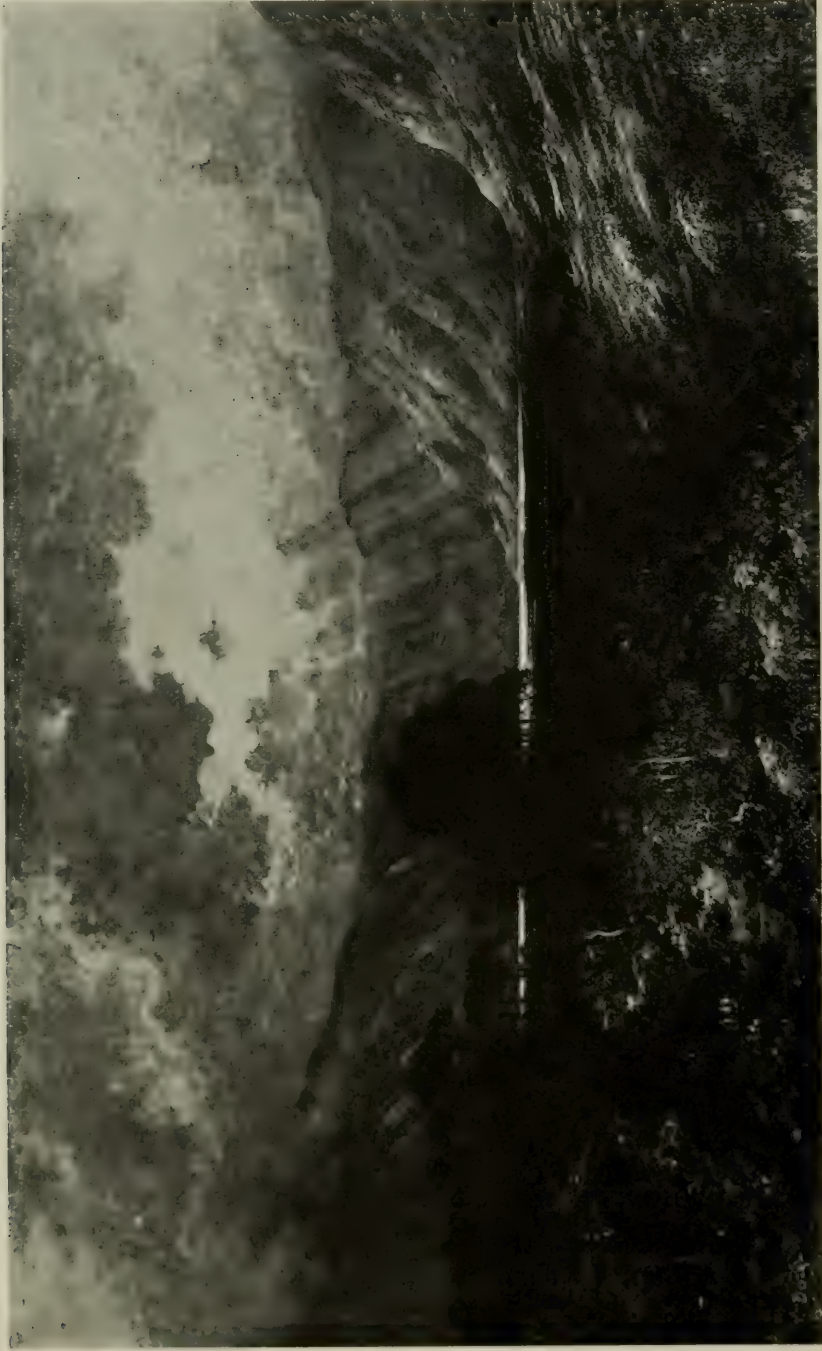
Purchased from the Art Museum Fund, 1910

On canvas, 32x48 inches. Signed in lower left-hand corner: H. Dearth. The composition is of picturesque, white-walled, brown-thatched, steep gabled farm houses, with trees about them on either hand. These separate into two groups with the foreground between; against a mild, half-clouded sky, the masses of trees and houses are drawn. A little sheet of water occupies part of the foreground and grassy slopes parted by footpaths lead down to it from the houses. The surface of the pool is varied with picturesquely massed reflections of the brown roofs and trees, the blue sky and pale clouds.

DE CAMP, JOSEPH—AMERICAN

BORN in Cincinnati, Ohio, November 5, 1858. PUPIL of Duveneck; of the Cincinnati Academy; Royal Academy in Munich.

AWARDS: First prize, City Hall Decorative Competition, Philadelphia; Temple gold medal, Pennsylvania Academy of the Fine Arts, 1899; honorable mention, Paris Exposition, 1900; gold medal, St. Louis Exposition, 1904; second William A. Clarke prize and Corcoran silver medal, Corcoran Art Gallery, Washington, D. C., 1909.



D13 LOCH LOMOND

PAUL GUSTAVE DORÉ

D5 ROSES

Purchased from the Art Museum Fund, 1910

On canvas, 40x32 inches. Signed in the lower left-hand corner: J. De Camp. A pretty young woman, with daintily colored dress, is seen in profile, seated before a table upon which are vases and roses, which she is arranging. Some of the roses she already has placed in a pottery vase; one flower she holds in her hand. At the right, outside the picture is a window from which mild daylight steals in upon the scene. Beyond the table and the figure, the wall at the back of the room is quietly toned. Behind the young woman, and standing against the side wall is a big brown viol, which gives the deep note in the color scheme.

DE HAAS, JEAN HUBERT LEONARD—DUTCH

BORN in Hedel, 1832; DIED in Brussels, August 16, 1880. PUPIL of Jan van Oos in Haarlem.

AWARDS: Gold medal at Munich in 1869. Officer of the Order of Leopold. Orders of the Italian Crown, Prussian Crown and of Franz Josef.

D6 CATTLE

Lent by Mr. George B. Leighton

On canvas, 48x62 inches. Signed in lower left-hand corner: J. H. L. de Haas. Numerous cattle are grouped in the foreground and middle distance, on a flat beach. Two stand in a shallow streak of tide-water. A little beyond is the gray sea, a sail here and there in the distance. A few sea birds circle against a cloud-flecked sky. It is a grayish day, with enough sunshine to give strong shadows on the brown sands.

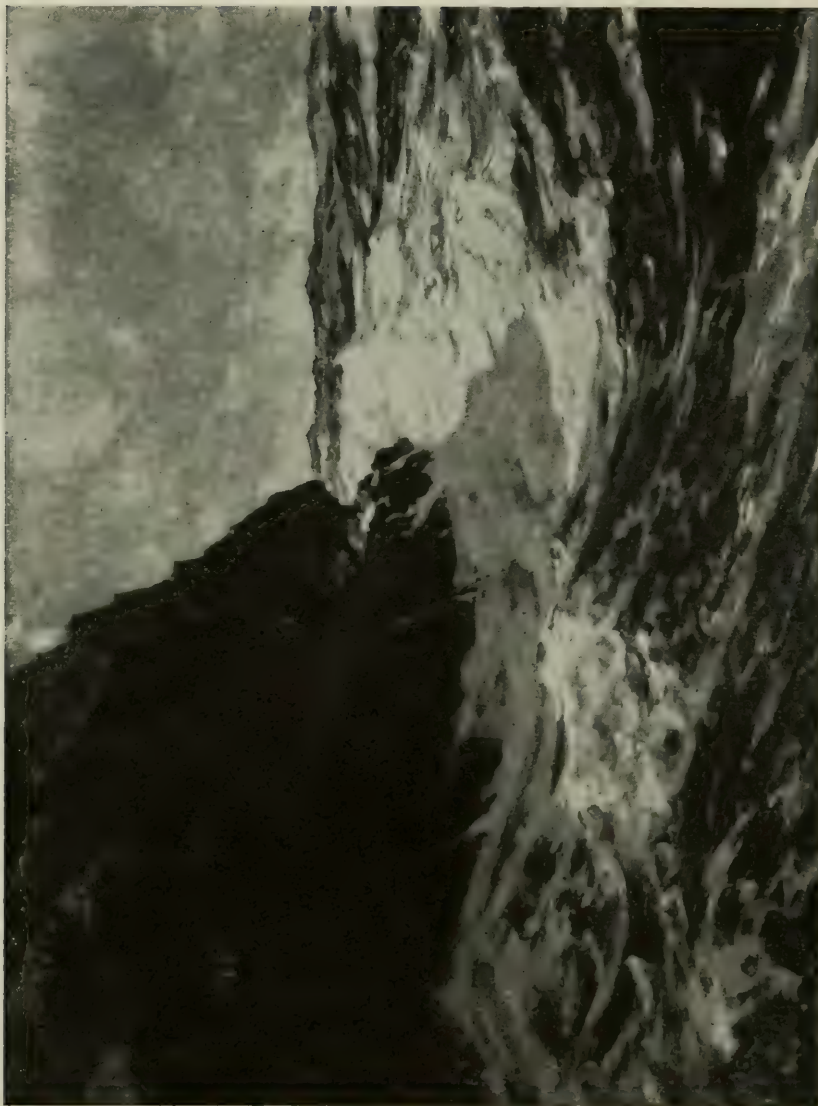
DE HAAS, MAURICE F. HENDRIK, N. A.—AMERICAN

BORN in Rotterdam, 1832; DIED in New York, November, 1895. PUPIL of the Academy of Fine Arts of his native city, and studied under Louis Meyer at The Hague for two years. In 1857 he received the appointment of Artist to the Dutch Navy. In 1859 he settled in New York. MEMBER of the National Academy—Associate, 1863; Academician, 1867; one of the original members of the American Society of Painters in Water Colors, 1866.

D7 SANDGATE, ENGLISH CHANNEL

Presented by Mr. W. K. Bixby

On canvas, 25x41 inches. Signed in lower left-hand corner: M. F. H. de Haas (with an anchor after the name). There is something of a windstorm on the coast which is lined by forbidding precipices and lower shelves of rock that run out into



D14 THE FOAM GIRDLE

PAUL DOUGHERTY

the water. The gray-green sea beats in, and throws its spray high on a great projecting table or point of rugged stone from which the returning water pours down in cascades. Over the dark sea to the left, the horizon is lost in the storm. Through the thick air, a few sails appear. In the foreground, with the dangerous point of rock to windward, a yawl-rigged open boat, pointed seaward, is hoisting sail. The rigger is already set, and a man in red jacket is hauling upon the mainsail ropes. Other men have sweeps in the water, and have been working the boat off the beach. Sunshine strikes through another strata of cloud, and lights the sea-spray and the high sandstone cliffs.

DELORT, CHARLES EDOUARD—FRENCH

BORN in Nîmes, France, 1814; DIED, 1899. PUPIL of Gleyre and Gérôme, Paris.

AWARDS: Medals of the third class at the Paris Salon, 1875; medal of the second class, 1882. Chevalier of the Legion of Honor, 1889.

D8 THE FUGITIVES

Bequest of Mr. Gerard B. Allen, 1890

On canvas, 32x44 inches. Signed in lower left-hand corner: C. Delort. View on the coast of France. A young man and a young woman have just emerged from a yellow coach with armed outriders, and stand on the beach, in the wash of the waves, nervously awaiting a boat—seen in the distance—to take them to a vessel which appears on the horizon. A young man on horseback looks out across the water and signals to the men in the boat. The effect is of late afternoon. The upper sky is clouded, but the distance shows colors reflected from the sunset.

DESSAR, LOUIS PAUL, N. A.—AMERICAN

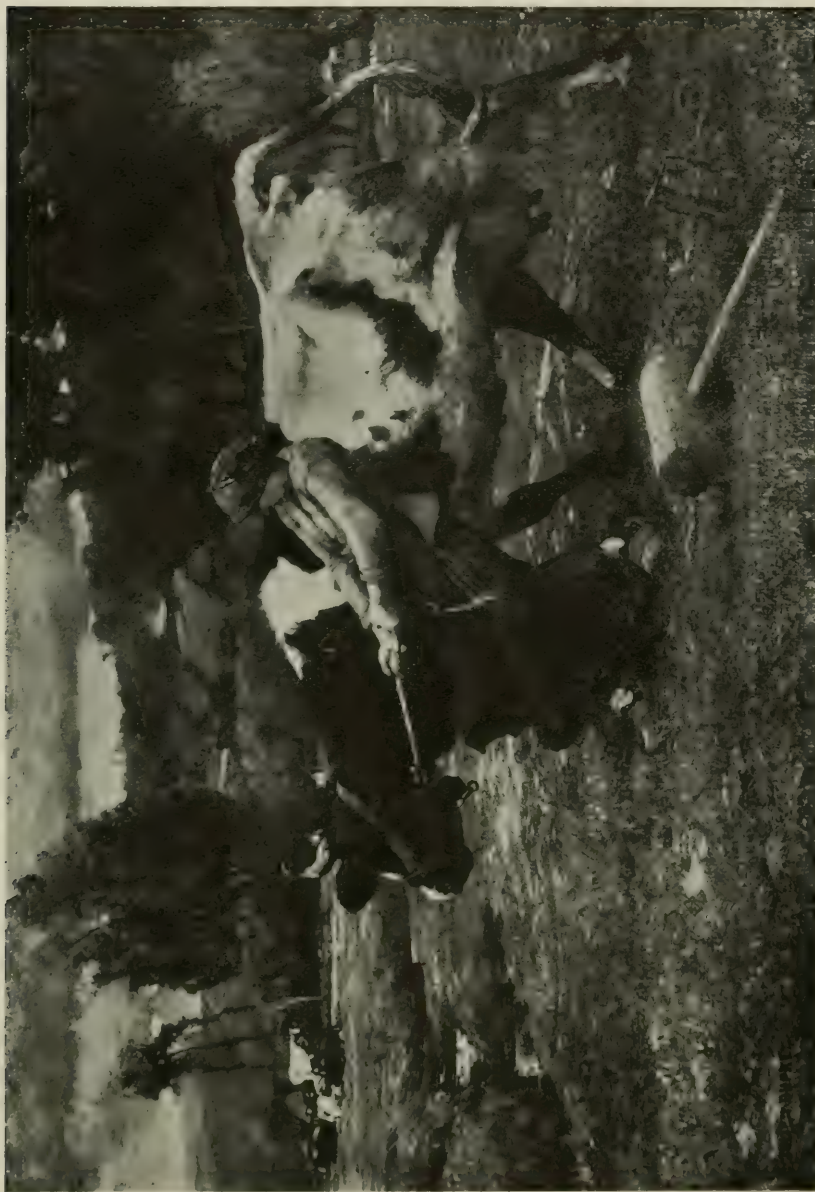
BORN in Indianapolis, Ind., January 22, 1867. PUPIL of the National Academy of Design, New York; Bouguereau, Robert-Fleury and l'Ecole des Beaux Arts, in Paris.

AWARDS: Medal of the third class, Paris Salon, 1891; medal, Columbian Exposition, Chicago, 1893; honorable mention, Carnegie Institute, Pittsburgh, 1897; second Hallgarten prize, National Academy of Design, 1899; first Hallgarten prize, National Academy of Design, 1900; bronze medal, Paris Exposition, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902. MEMBER of the National Academy—Associate, 1900; Academician, 1906.

D9 OXEN DRINKING

Purchased from the Art Museum Fund, 1910

On canvas, 24x30 inches. Signed in lower right-hand corner: Dessar, 1908. It is the end of day and the oxen have come down



D15 IN PASTURE

JULES DUPRÉ

into a pool. Behind them is a cart in which a man is seated. The group is relieved against a slope or knoll, that is covered with brown grass and outcropping boulders, over which one looks into the half-shrouded descending sun. The color composition is a harmony of soft browns.

DEWING, THOMAS W., N. A.—AMERICAN

BORN in Boston, Mass., May 4, 1851. PUPIL of Lefebvre, Paris, 1876 to 1879; and of Boulanger.

AWARDS: Thomas B. Clarke prize, National Academy of Design, New York, 1887; silver medal, Exposition Universelle, Paris, 1889; gold medal, Pan-American Exposition, Buffalo, 1901; Lippincott prize, Pennsylvania Academy of the Fine Arts, Philadelphia, 1903; gold medal, Universal Exposition, St. Louis, 1904; Lippincott prize, Pennsylvania Academy of the Fine Arts, 1906; gold medal, Carnegie Institute, 1908. MEMBER of the National Academy, 1888.

DIO BROCARD DE VENISE

Presented by Mr. W. K. Bixby

On canvas, 20x26 inches. Signed in lower left-hand corner: T. W. Dewing. In one of Mr. Dewing's characteristic and very personally conceived interiors, are seated two women, of refined and somewhat ascetic mold. One is in an armchair, her hands hanging over its sides, her expression contemplative; the other plays upon the spinet. Both are in evening gowns, of delicate shades. The whole room affects a tone of a golden gray. The wall beyond is of a delicate Venetian brocade, in which is felt a general effect of yellows and greens. A soft light is in the room, and the atmospheric values are sensitive.

DII THE WHITE BIRCH

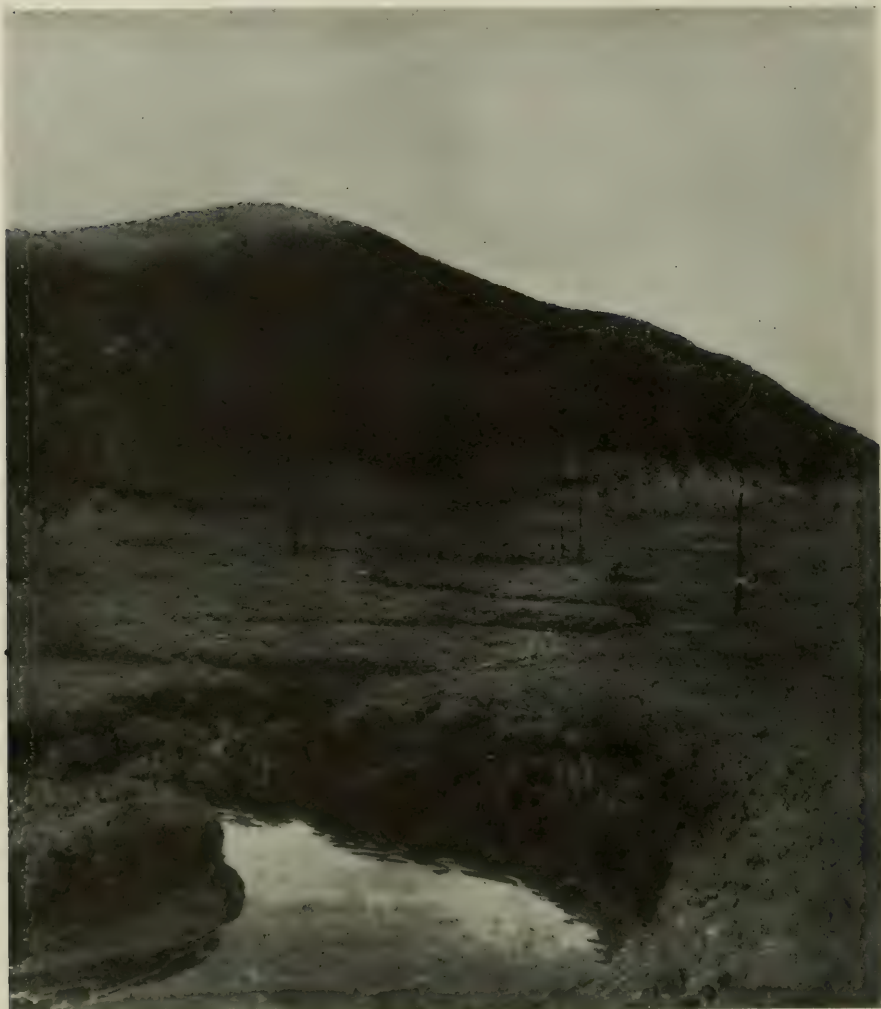
Presented by Mr. W. K. Bixby, 1908

On canvas, 42x54 inches. Not signed. In fading light appears a bit of grassy ashen green slope, with a vague cluster of bushes from which rises a thin white birch trunk. There are vague suggestions of color and form in the grass; a few white blossoms are suggested. In the garden-like spot, two women appear, in evening attire. The picture is slightly painted, but very sensitively.

DICKSON, MARY ESTELLE—AMERICAN

BORN in St. Louis, Mo., 1858; DIED, 1906. PUPIL of the St. Louis School of Fine Arts, and of Robert-Fleury and Lefebvre, in Paris.

AWARDS: Honorable mention, Paris Salon, 1896; bronze medal, Paris Exposition, 1900; honorable mention, Pan-American Expositi-



BEN FOSTER

F2 OCTOBER END

tion, Buffalo, 1901; medal of the third class, Paris Salon, 1902; bronze medal, St. Louis World's Fair, 1904.

D12 HOLLY

Purchased by subscription and presented

On canvas, 60x32 inches. Signed in lower right-hand corner: Dickson. A young woman is reading a letter. Seated in an arm-chair, she is facing the observer, and holds other letters in her lap. Sprigs of holly, tied with a red ribbon, are upon a table at her elbow. She wears a loose simple gown of gray-green, with low white lace collar. Her hair is red. The background is of harmonious grays, and contributes to the impression of simplicity. The brown chair and table and the ruddy hair are brightening passages of colors in a delicate and harmonious arrangement.

DORÉ, PAUL GUSTAVE—FRENCH

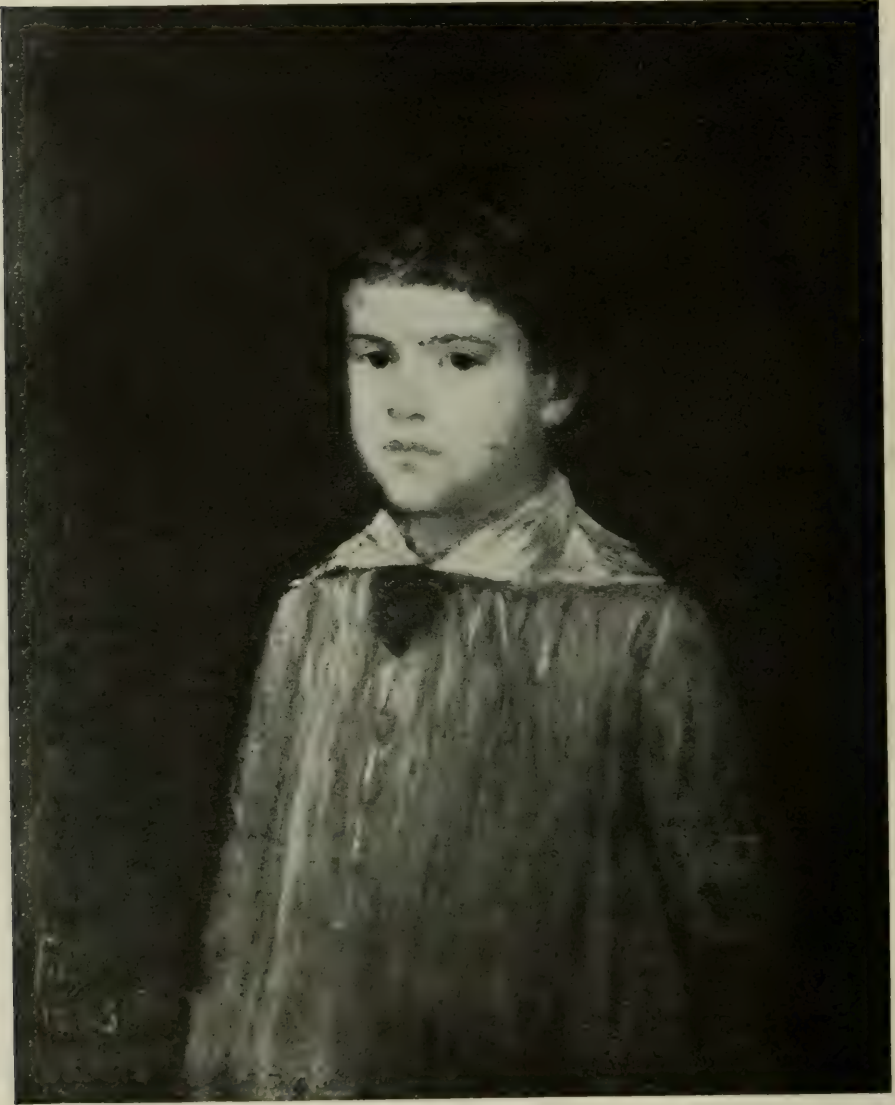
BORN in Strassburg, 1832; DIED in 1883. Chevalier of the Legion of Honor. He went to Paris in 1845, and finished his studies at the Lycee Charlemagne; and in 1848 was employed with M. Bertall on the "Journal pour rire."

His works are very numerous—sketches, fantastic drawings, illustrations for journals, in addition to paintings and statues. His plates for the works of Rabelais, and Legend of the "Wandering Jew," "Les Contes drolatiques" of Balzac, the essays of Montaigne, the Voyage in the Pyrenees by Taine, Don Quixote, the Bible, the Inferno of Dante, the Fables of la Fontaine, Poems of Tennyson, etc., have given him a world-wide fame. They are held in every possible grade of estimation.

D13 LOCH LOMOND

Purchased from the Art Museum Fund, 1913

On canvas, 48x75 inches. Signed in lower left-hand corner: G. Doré, 1875. Loch Lomond is set among the mountains, in a glen that widens out and forms a basin whose rugged, rock-formed walls sparsely covered with grasses and heather in bloom, slope down to the edge of the water. From a point a little farther down the glen, the surface of the lake is almost on a level with the eye, beyond a picturesque slope of rising foreground, variegated by thick and colorful vegetation. The sheet of water stretching across to a considerable distance, is represented by a thin, gleaming passage of luminous grays. Over the scene, tumultuous clouds are pouring; mist and rain descend into the valley and beams of sunshine strike through dramatically, marking their pathway in the atmosphere. Between the tumbling clouds blue sky appears, and there is plenty of light upon the picture. The



GEORGE FULLER

F6 THE FULLER BOY

hillsides are grayish toward the distance, but nearer they are bright with the blossoms of heather, shrubbery and grass. Many colored flowers are in the foreground. Two figures make stronger notes of color among the trees, half way up toward the lake.

DOUGHERTY, PAUL, N. A.—AMERICAN

BORN in Brooklyn, N. Y., September 6, 1877. STUDIED independently in Paris, London, Florence, Venice and Munich.

AWARDS: Osborne prize (\$500), 1905; prize of the second class, Carnegie Institute, Pittsburgh, 1912. National Academy, Associate, 1906; Academician, 1907.

D14 THE FOAM GIRDLE

Purchased from the Art Museum Fund, 1913

On canvas, 36x48 inches. Signed in lower left-hand corner: Paul Dougherty, 1910. A breezy day on the coast, and about the point of rock which juts out into the sea at the left of the picture, the deep water beats and threshes, and forms a broad belt of sea foam that rides and tosses upon the waves. Clear out beyond, to where the horizon is bounded by low, wind-blown puffs of cloud, the heaving water breaks into creamy froth which seems to ride down from the blue crests and melt away, in never-ending profusion.

DUPRÉ, JULIEN—FRENCH

BORN in Paris, 1851. PUPIL of Pils, Laugée and Lehman.

AWARDS: Honorable mention, Paris Salon, 1879; medal of the third class, 1880; medal of the second class, 1881; silver medal, Exposition Universelle, Paris, 1889; gold medal at Munich International Exposition, 1890. Chevalier of the Legion of Honor, 1892.

D15 IN PASTURE

Purchased by subscription and presented, 1886

On canvas, 55x78 inches. Signed in lower left-hand corner: Julien Dupré, 1881. A young peasant woman, with blue blouse waist, black and gray striped dress and with spotted red handkerchief about her head, is striving to pull back a black and white cow which is walking toward the left. There is rich green landscape, with the red roof of a cottage in the distance. Across a stream through the middle-ground several cattle are seen standing under the trees. There is the suggestion of vigorous muscular movement in the figure of the woman and also in that of the animal.



GEORGE FULLER

F7 OLD AGE

DURST, AUGUSTE—FRENCH

BORN in Paris, 1842. PUPIL of E. Hebert and Leon Bonnat.

AWARDS: Honorable mention, Paris Salon, 1882; medal of the second class, 1884; silver medal, Exposition Universelle, Paris, 1889; bronze medal, Exposition Universelle, Paris, 1900. Cross of the Legion of Honor, 1902.

D16 THE HILLSIDE

Presented by Professor Halsey C. Ives, 1883

On canvas, 45x127 inches. Signed in lower left-hand corner: A. Durst. The foreground represents a hillside, with chickens eagerly securing the food lately scattered for them. On the crest of the hill a young woman is seated. Beyond, at the right, may be seen the upper portion of a farmhouse—built on the opposite slope of the hill—the brown plaster-covered walls surmounted by a red tiled roof. Near the house are gnarled trees with spreading branches. The foreground is of rich, warm green. The sky is bright and luminous.

D17 CHICKENS' FEEDING TIME

Presented by Professor Halsey C. Ives, 1883

On canvas, 45x127 inches. Signed in lower left-hand corner: A. Durst. A group of chickens of several varieties and colors in a French farmyard, with hillside background and bright strip of luminous sky in the upper right-hand corner of the composition. At the right, the ground is strewn with yellow straw in which some of the chickens are searching for food. There are effective combinations of brilliant color in the fowls, which are carefully studied and painted with simple technique, in a most realistic manner.

DYER, CHARLES GIFFORD—AMERICAN

BORN in Chicago, 1846; DIED in Munich, January 26, 1912.

Graduated at the Naval Academy at Newport, and saw some service in the early part of the Civil War. At first he entered marine service. By reason of ill-health he resigned his commission in the navy and went to Europe, where he devoted himself to painting, selecting chiefly architectural subjects. He studied for some time in Paris under Jacquesson de la Chevreuse, and entered the Royal Academy at Munich in 1871.

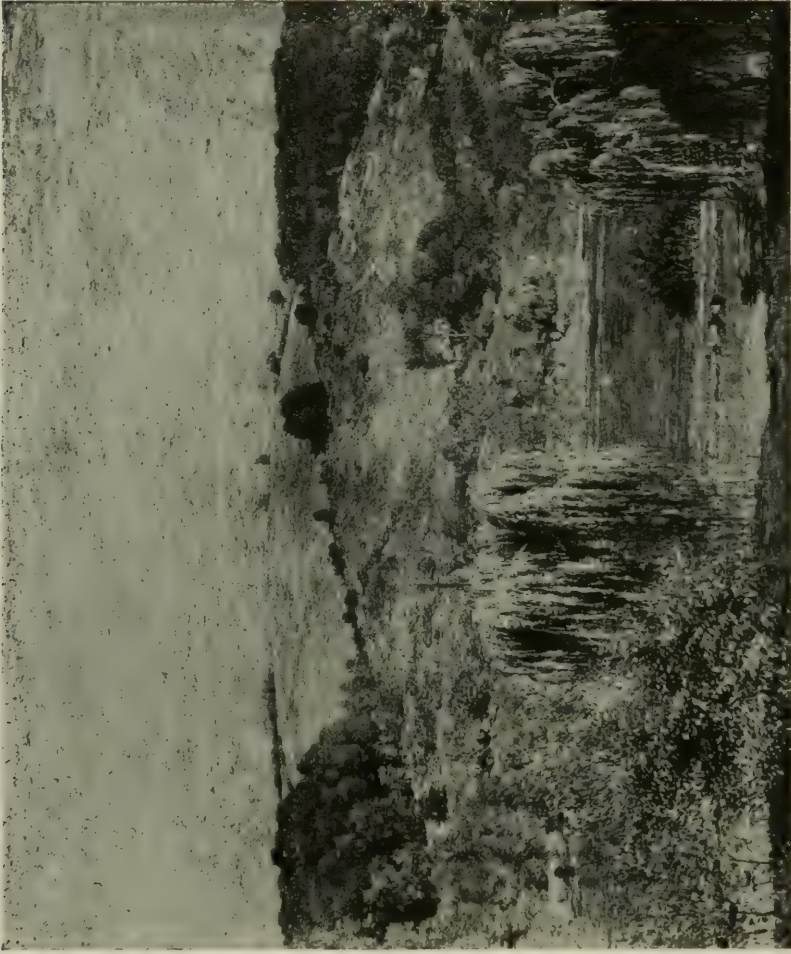
Lent by the Estate of Judge George A. Madill

D18 ACROPOLIS

Attic Plain, over Palace Gardens.

D19 ACROPOLIS

From the Ilissos.



G2 SEPTEMBER FIELDS

DANIEL GARBER

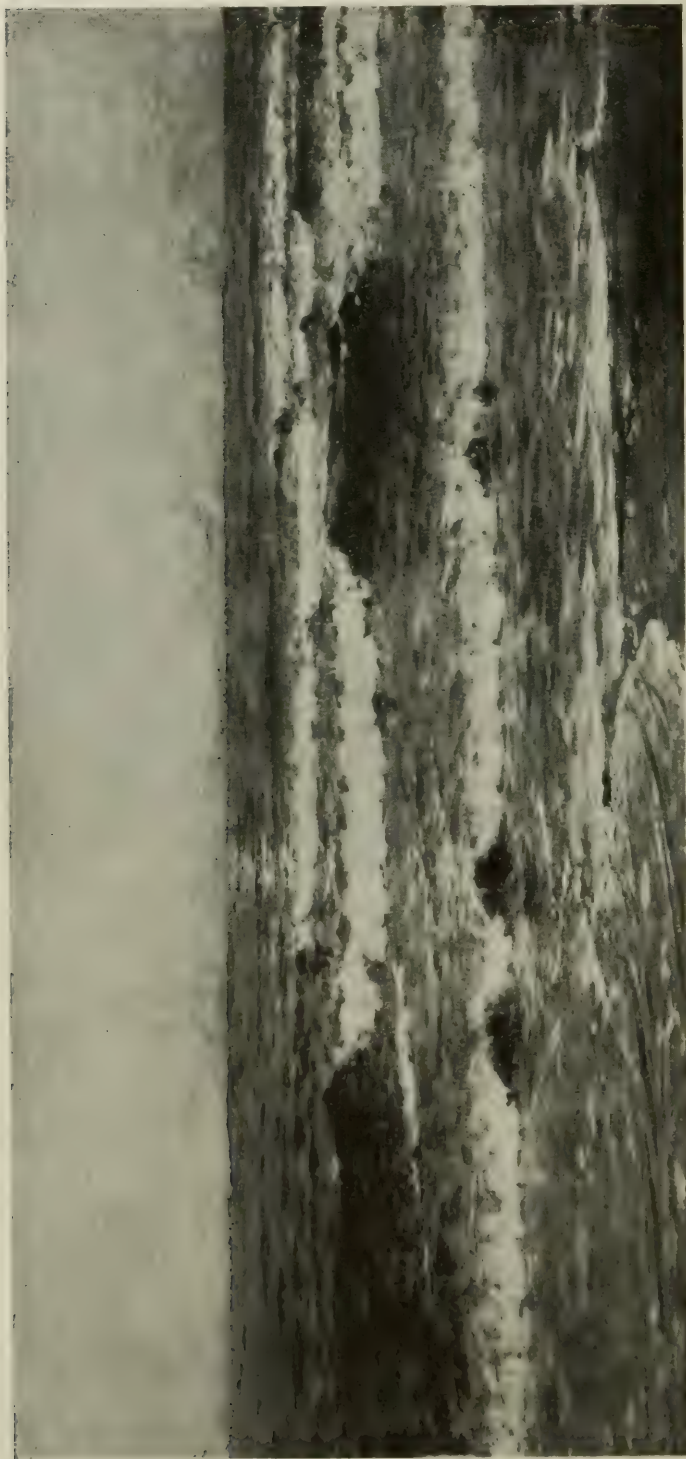
Collection of Paintings

- D20 ACROPOLIS; SUMMIT OF PNYX
With steps and primitive altar of Zeus.
- D21 ACROPOLIS
From Northwest; Temple of Theseus in foreground.
- D22 AREOPAGUS (Mars Hill)
Steps from entrance to Propylaea.
- D23 CIMON'S WALL
Parthenon and interior of Odeon from Western wall of Odeon.
- D24 SACRED WAY OF ELEUSIS
Olive Groves, Colonos, Athens, Hymettos.
- D25 THEATRE OF DIONYSOS
- D26 CHORAGIC MONUMENT OF LYSIKRATES
First building of Corinthian Order.
- D27 TEMPLE; OLD CORINTH
Plain of Sikyon with Mt. Kyllene, Mt. Voidia and Corinthian Gulf.
- D28 PARNASSOS AND HELICON WITH CORINTHIAN PLAIN
From Temple.
- D29 VALE OF TEMPE
- D30 PLAIN OF MARATHON
From Eastern slope of Pentelikon.
- D31 EVENING DOWN THE VALE OF DAPHNI
Pentelikon in distance.
- D32 AEGINA TEMPLE
- D33 BREAKING WAVES
Coast of Ithaca.
- D34 LEUCADIAN PROMONTORY
(Sapho's Leap) the "Far Projecting Rock of Woe."
- D35 CAPE SUNION WITH TEMPLE OF ATHENA AND POSEIDON

FAULKNER, HERBERT W.—AMERICAN

BORN in Stamford, Conn., October 8, 1860. PUPIL of the Art Students' League, under J. Carroll Beckwith and W. Siddons Mowbray, in New York; Collin in Paris.

AWARDED: Honorable mention, Pan-American Exposition, Buffalo, 1901.



H₄ LA CRÉPUSCULE

ALEXANDER HARRISON

F1 GONDOLA STATION, VENICE

Purchased from the Crow Acquisition Fund

On canvas, 18x24 inches. Signed in lower left-hand corner: H. W. Faulkner. A line of buildings high on the canvas, with gondolas clustered about a landing. The lower half of the picture is filled with rippling water. Painted in light tones, but without sunlight.

FOSTER, BEN, N. A.—AMERICAN

BORN in North Anson, Maine, July 31, 1852. PUPIL of Abbott H. Thayer, New York, Luc Olivier Merson and Aime Morot, Paris.

AWARDS: Medal, World's Columbian Exposition, Chicago, 1893; second prize, Cleveland, 1895; bronze medal, Exposition Universelle, Paris, 1900; silver medal, Carnegie Institute, Pittsburgh, 1900; Webb Landscape prize, Society of American Artists, 1901; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Universal Exposition, St. Louis, 1904; Carnegie prize, National Academy, 1906; Inness gold medal, National Academy of Design, 1909. MEMBER of the National Academy—Associate, 1901; Academician, 1904.

F2 OCTOBER END

Purchased from the Art Museum Fund, 1910

On canvas, 48x42 inches. Signed at lower left-hand corner: Ben Foster. A long hill rises at a little distance, and its upper slope or crown is caught by the sun. It rises against a blue sky which is commencing to gray. Farther down over the foot of the hill, the sky is whiter, and beneath it in the distance is a bit of purple mountain. The few trees and shrubs are sparsely leaved, and there is little green showing in the grass. A thin thread that drags its way from the foot of the hill opens into a quiet sluggish little stream in the foreground.

FRAPPA, JOSE—FRENCH

BORN in St. Etienne, France, April 18, 1854; DIED in Paris, February 17, 1904. PUPIL of Pils, Dauzin and M. P. C. Comte.

AWARDS: Honorable mention, Paris Salon, 1881; honorable mention, Exposition Universelle, 1889; medal of the third class, Paris Salon, 1889; Cross of the Legion of Honor, 1898.

F3 A GAME OF CUP-AND-BALL

Bequest of Mr. Gerard B. Allen, 1890.

On mahogany panel, 13½x10 inches. Signed in lower right-hand corner: Jose Frappa. A black-robed prelate, in his study, standing near his writing desk and chair, is very intent upon the difficult trick of catching the sphere upon the "cup." He stands balanced and alertly poised, with the "cup" in his right hand, and the other hand extended in the air to aid the adjustment of the body. The room is brightened by red and yellow brocade on the wall, above the gray wainscoting, dark furniture and floor.



BIRGE HARRISON

H5 THE FLAT-IRON BUILDING AFTER RAIN

FRENCH, ALICE HELM—AMERICAN

(Mrs. William M. R. French)

BORN in Lake Forest, Ill., March 17, 1864. PUPIL of the Art Institute of Chicago (first honors), 1886.

F4 THE PATH THROUGH THE DRIFTS

Purchased from the J. G. Chapman Fund

Water color, 22x30 inches. Signed in lower right-hand corner: Alice H. French, 1908. A snow-decked foreground, with gray flagged paths where the snow is cleared; a plain beyond, to a distance where many buildings mark the outskirts of the city, and a cold gray sky that becomes green above thin horizon clouds. Two small firs standing up from the hedge make a gateway, and between them a path is cut through the bank of snow which is cold and dry, and flecked with dust. Swept up by the wind, it leaves bare brown ground in streaks and patches.

FULLER, GEORGE, A. N. A.—AMERICAN

BORN in Deerfield, Mass., January 16, 1822; DIED in Boston, March 21, 1884. At the age of twenty he entered the studio of the sculptor, H. K. Brown at Albany, N. Y., where he drew from the cast and modeled heads; later he studied painting in Boston, New York and London. After three years in Boston studying the works of the earlier Americans, Stuart, Copley and Allston, he spent twelve years in New York. National Academy—Associate, 1853.

F5 BRINGING HOME THE COW

Purchased from the W. K. Bixby American Art Acquisition Fund, 1908

On canvas, 30x50 inches. Signed in lower left-hand corner: G. Fuller. Dusk has fallen upon the fields. Indistinctly, a woman and a cow appear, toward the left, against dark, rising ground. Above, the brown trees rise vaguely, scattering their thin foliage against the sky, where the afterglow is paling.

F6 THE FULLER BOY

Purchased from the W. K. Bixby American Art Acquisition Fund, 1910

On canvas, 27x22 inches. Signed in lower left-hand corner: G. Fuller, 1883. A child is portrayed, half-length, in low rich-toned color, relieved against a dark background. It is a study in browns; but gentle light brightens the boy's blouse, revealing light grays and traces of blue, and illuminates the face till it glows with soft color.

F7 OLD AGE

Purchased from the Art Museum Fund, 1915

On canvas, 27x22 inches. Not signed. A white-haired old lady in a white cap, with ribbons tied under the chin; she is dressed in



CHARLES W. HAWTHORNE

H8 ADORATION

dark stuff against a dark background. It is painted in the artist's usual low key with more of an appearance of detail than is usually found in his work. The face is placid and sweet and has the effect of having been a portrait.

GALLISON, HENRY HAMMOND—AMERICAN

BORN in Boston, May 20, 1850; DIED, October 12, 1910. PUPIL of Bonnefoy in Paris; and studied otherwise in Paris, and Boston.

AWARDS: Bronze medal, Louisiana Purchase Exposition, St. Louis, 1904; honorable mention, Exposition Universelle, Paris, 1900; special mention, Exposition, Turin, 1897.

G1 THE CLOUD IS LIFTING

Purchased from the W. K. Bixby American Art Acquisition Fund, 1910

On canvas, 24x32 inches. Signed in lower left-hand corner: H. H. Gallison. A hill slopes down in a peaceful curve from the left and stretches out into a low bank beyond a little bay or inlet. Over this, at the right, is a more distant hill, and between them the cloud, descended into the valley, still hangs. Nearer, the shore rounds about the bay, and in the foreground tide-washed rocks are seen. The picture shows careful observation, and sympathy with modern technique.

GARBER, DANIEL, N. A.—AMERICAN

BORN in North Manchester, Ind., April 11, 1880. PUPIL of Cincinnati Art Academy under V. Nowotny and L. H. Meakin; Pennsylvania Academy of the Fine Arts under Thomas P. Anshutz.

AWARDS: First Charles Toppa prize, Pennsylvania Academy of the Fine Arts, 1903; Cresson Scholarship, 1905, 1906 and 1907, Pennsylvania Academy of the Fine Arts, Philadelphia; first Hallgarten prize, National Academy of Design, 1909; honorable mention, Art Club of Philadelphia, 1909; honorable mention, International Exhibition, Carnegie Institute, 1910; bronze medal, International Exhibition, Buenos Aires, 1910; fourth Clarke prize (\$500), and honorable mention, Corcoran Gallery of Art, 1910; Walter Lippincott prize, Pennsylvania Academy of the Fine Arts, Philadelphia, 1911; Potter Palmer gold medal and first prize, (\$1,000), Art Institute of Chicago, 1911; second W. A. Clarke prize and silver medal, Corcoran Gallery of Art, 1912. MEMBER of the National Academy of Design, 1913.

G2 SEPTEMBER FIELDS

Purchased from the Art Museum Fund, 1914

On canvas, 42x50 inches. Signed in center of lower margin: Daniel Garber. The freshness of early day touched with morning rose, is upon the hills and in the valley, in the river below, and in the delicate blue and purple that hangs amidst the trees. The river reflects the tinted lovely sky and the September fields that rise beyond. Thinly painted, it yet has the appearance of great solidity seen through haze.



EDWARD A. HORNEL

H11 PRIMROSES

GARDNER, ELIZABETH JEANNE—AMERICAN
(Mine. W. A. Bouguereau)

BORN in Exeter, N. H., 1837.

AWARDS: Honorable mention, Paris Salon, 1879; medal of the third class, Paris Salon, 1887; bronze medal, Paris Exposition, 1889.

G3 MIGNON

Lent by Mr. George B. Leighton

On canvas, 36x60 inches. Signed in lower right-hand corner: Elizabeth Gardner. A young woman sits pensively upon a rock by the sea. One hand resting upon a mandolin by her side; she gazes downward in melancholy introspection. Her delicate flesh, set off by dark hair, her white silk bodice and blue skirt are all slightly veiled in the soft gray light. A rock-bound shore stretches away at the right, and rounds back through the picture, enclosing a bay of blue water. The sky is softly clouded, pink and gray.

The picture is interesting as a very pure example of the art it represents, the school of Bouguereau, relieved of any strong personality or individual strain. It shows in its author a strong sympathy with the art of her teacher, a capacity to express sentiment, and a good training in the academic method of the school.

GEGERFELT, WILLIAM VAN—SWEDISH

BORN in Gothenburg, Sweden, 1844. Since 1872, he has lived in Paris.

G4 VENICE

Presented by Mr. and Mrs. William J. Lemp

On canvas, 17x13 inches. Signed in lower right-hand corner: W. Gegerfelt. An effect on one of the quays of Venice. The canal curves away in the distance with the buildings lining it in sunlight, under a light sky broken with clouds. The foreground is in shadow which includes the lower part of the buildings. There is the usual life of the streets; a woman is seated on the stones with baskets of oranges. Painted simply, with little detail.

^A
GÉROME, JEAN LEON—FRENCH

BORN in Vesoul, France, May 11, 1824; DIED, January 10, 1904. STUDIED art at Atelier Delaroche which he entered on his arrival at Paris in 1841; and at the same time at l'Ecole des Beaux Arts. In 1844 he accompanied Delaroche to Italy and in 1856 visited Egypt and Turkey.

AWARDS: Grand medal of honor at the Exposition Universelle, 1867; medal, Paris Salon, 1847; officer of the Legion of Honor, and Chevalier of the Order of L'Aigle Rouge.

He first exhibited at the Salon of 1847, "A Combat of Cocks" (now in the Luxembourg), for which he received a medal of the



D. A. C. ARTZ

A7 THE LITTLE HOUSEKEEPER



WILLIAM H. HOWE

H14 IN THE MEADOW

third class. In 1863 he was made professor at l'Ecole des Beaux Arts, where he gave instruction to many American students. His work included sculpture as well as painting, and among the latter not only easel pictures, but also large decorative compositions.

G5 THE SENTINEL AT THE SULTAN'S TOMB

Purchased from the Art Museum Fund, 1915

On canvas, 32x26 inches. Signed on a slab at the base of the tomb; J. L. Gérôme. By the side of the red painted sarcophagus, over which droop a number of standards of various colors, three figures are praying,—two seated on a rug and one standing behind them. At one end of the sarcophagus, in the shadow, a figure in yellow and white is seated; to the right at the other end or base of the tomb, another figure in blue is standing. The whole canvas is filled with color,—in rugs, draperies and tiles.

GOYA y LUCIENTES, FRANCISCO JOSE—SPANISH

BORN in Fuendetodos (Aragon), March 30, 1746; DIED in Bordeaux, April 15, 1828. STUDIED first under Jose Luxan Martinez; in Madrid under Bayen y Subias, and several years in Rome.

In 1774 he returned to Spain and settled in Madrid. Goya painted many religious subjects and portraits, and found continual employment among the nobility; but his chief excellence was that of a satirist with the pencil.

G6 EQUESTRIAN FIGURE

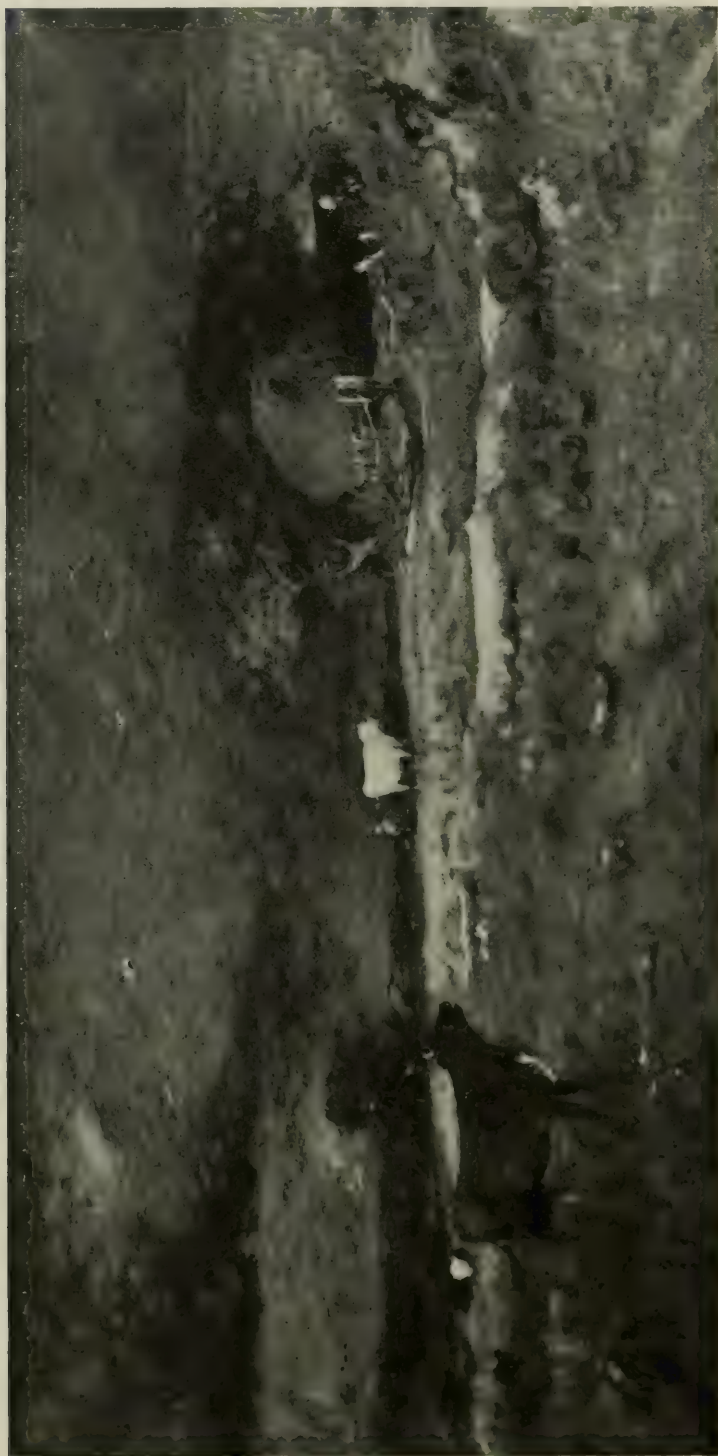
Purchased from the Chapman-Ives Fund

On canvas, 25x17 inches. Signed in lower left-hand corner: J. Goya. One of two companion pictures attributed to Goya; in each case there is a background of landscape suggestively painted. In this picture the coloring is especially rich, and the action both of horse and rider very vivacious and suggestive of life. The black horse with white splashes on forehead and flank, is leaping forward. One hind foot upon the ground which the forefeet have spurned; there is perhaps a suggestion of the classic horse prancing in the clouds, but he is a very real and substantial horse. The rider, erect in his saddle, turns his head over his shoulders so that his face is seen in profile. He is picturesquely dressed, in brown riding breeches, decorated coat, a red sash and dark hat. He is smoking a cigar, and has a jaunty aspect.

G7 EQUESTRIAN FIGURE

Purchased from the Chapman-Ives Fund

On canvas, 25x17 inches. Signed in lower left-hand corner: J. Goya. In this composition attributed to Goya the horse is trotting diagonally past us, and the man turns his head too far to be



I: THE APPROACHING STORM

GEORGE INNESS

seen in full view. He is in dark garb, with inserts and trimmings that give picturesque high lights, with red sash, tie and coat lining. The horse is mostly white, with dark brown head, chest and legs. He is ornate with rich trappings; the saddle is red with yellow and blue notes, and red tassels hanging down; similar trimmings encircle the chest and quarters of the animal, while red trappings set off the head, which seems rather out of drawing. Two feet are upon the ground, and one forefoot is raised high in a prancing step. The intense character and spirit, the dramatic feeling of the old romantic Spanish school are expressed vividly in this example.

GROVER, OLIVER DENNETT—AMERICAN

BORN in Earlville, Ill., January 29, 1861. PUPIL of Frank Duveneck, in Florence and Venice; of the Royal Academy in Munich; of Boulanger, and later under Jean Paul Laurens, in Paris.

AWARDS: First Yerkes prize, Chicago, 1892; silver and bronze medals, Louisiana Purchase Exposition, St. Louis, 1904; Fine Arts prize, Society of Western Artists, 1906; Municipal Art League and Fortnightly prize, Chicago, 1910.

G8 A FRESH BREEZE

Purchased from the W. K. Bixby American Art Acquisition Fund, 1910

On canvas, 14x18 inches. Signed in lower right-hand corner: Oliver Dennett Grover, 1906. A latteen rigged boat sails toward us, standing up stiffly, with wind abeam. The patched canvas, splashed with divers colors, holds a picturesque place against the sky; a dull sky, with warm grays and traces of clearer color. Along the horizon a blue coast line and suggested harbor structures; between are other boats.

GUILLEMET, JEAN BAPTISTE-ANTOINE—FRENCH

BORN in Chantilly (Oise), France, June 30, 1843.

AWARDS: Honorable mention, Paris Salon, 1872; medal of the second class, 1874 silver medal, Exposition Universelle, Paris, 1889. Chevalier of the Legion of Honor, 1880; Officer of the Legion, 1896.

G9 A FISHING VILLAGE

Presented by Mr. William J. Lemp, 1896

On canvas, 24x32 inches. Signed in lower left-hand corner: A. Guillemet. A stretch of sandy beach backed by rocky cliffs, above which the tops of fishermen's houses and the steeple of a village church are visible. A narrow strip of sea is seen on the horizon. The blue sky is filled with drifting clouds, and pools in the foreground reflect the blue of the sky. The cliffs are brown, with patches of scant green herbage.



I₂ STORM ON THE DELAWARE

GEORGE INNESS

HAMILTON, J. WHITELOW—BRITISH

BORN in Glasgow, Scotland, November 26, 1860. PUPIL of Dagnan-Bouveret and Aime Morot, Paris.

AWARDS: Gold medal, International Exposition, Munich, 1897. Chevalier of the Order of the Crown of Italy.

H1 A CLYDE SHIP-YARD

Purchased by subscription and presented, 1896

On canvas, 16x24 inches. Signed in lower right-hand corner: J. Whitelaw Hamilton. View across the river Clyde in the early evening, toward a shipyard out of which looms the hull of a large vessel in course of construction. In the foreground at the left are several lighters, and there is a sailboat in mid-stream at the right. The buildings across the river are little more than dark masses against the sky, though one may distinguish the red color of the tiled roofs. The sky is a light blue-green, broken by delicate crimson-tinted clouds, and the water reflects this coloring.

HÄNSSLER, E. JULIUS—GERMAN

BORN in Wepritz, September 22, 1852. PUPIL of the Berlin Art School, 1870-71; also studied with Gussow and Albert Bauer, Weimar, 1871-75.

Teacher in the Kunstgewerbe Museum, 1881, and in the Berlin Academy, 1888.

H2 STUDY HEAD

Lent by Mr. George B. Leighton

On canvas, 16x17 inches. Signed in lower right-hand corner: E. Häussler. The head and shoulders of a sturdy elderly, grisly-bearded man in a peasant costume.

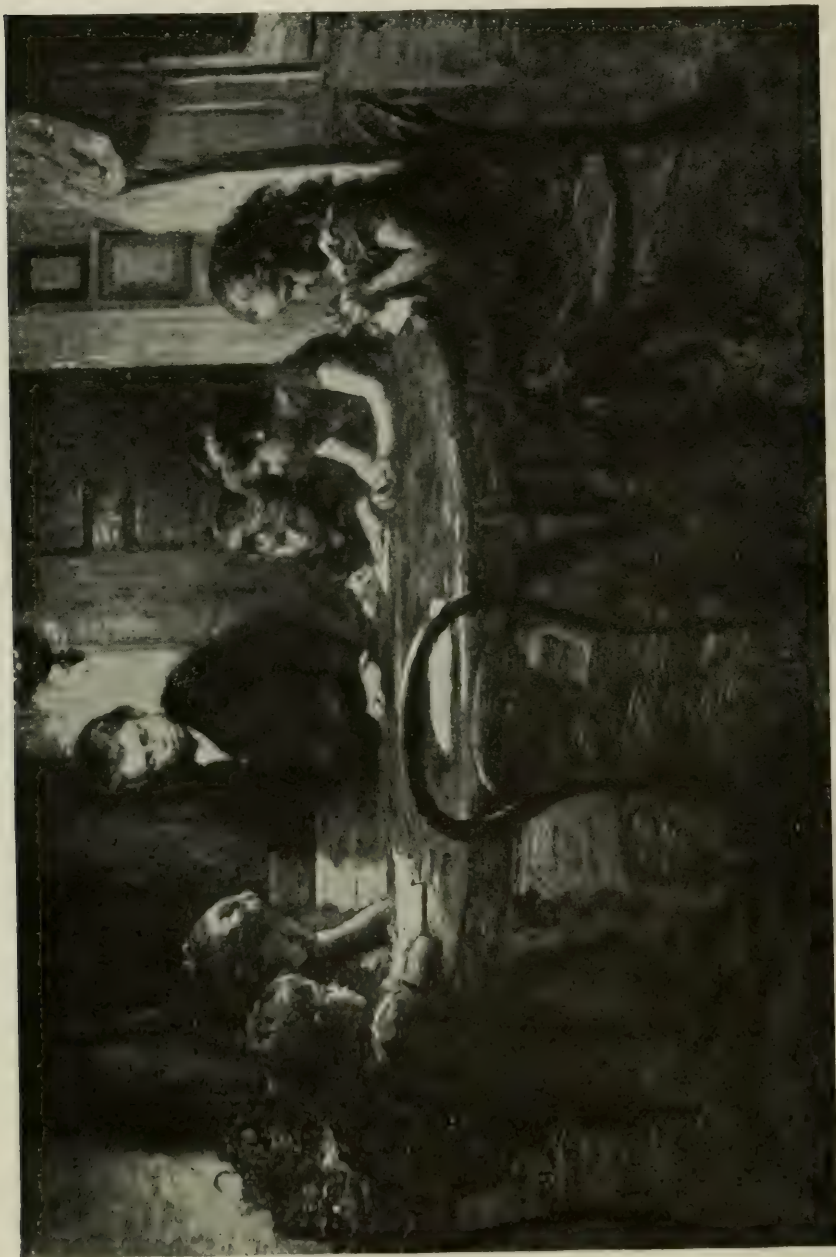
HARDING, CHESTER—AMERICAN

BORN in Conway, Mass., 1792; DIED in 1866. He lived in St. Louis, Philadelphia, Pittsburgh, Paris (Kentucky), Cincinnati, Louisville and Boston. He commenced his artistic career as a sign painter in Pittsburgh, but seeing some portraits by an itinerant limner, experimented, and found he could make likenesses himself. He went to Paris (Kentucky), announced himself as a portrait painter, and in six months painted nearly a hundred heads, for which he charged \$25.00 each, and thus was enabled to study at the Pennsylvania Academy. He went to England in 1825, and was successful there, but returned after three years. Chester Harding was one of the earlier painters to be intimately associated with St. Louis. Numerous examples of his work are to be found in St. Louis homes.

H3 SELF-PORTRAIT

Purchased from Art Museum Fund, 1915

On canvas, 20x24 inches. Not signed. Portrait bust, in low tones. Somewhat broadly painted.



J₂ CHILDREN AT THEIR EVENING WORK

VIGGO JOHANSEN

HARRISON, ALEXANDER, N. A.—AMERICAN

BORN in Philadelphia, Pa., January 17, 1853. STUDIED in the Pennsylvania Academy of the Fine Arts, and later in l'Ecole des Beaux Arts, and under Gérôme, Paris.

AWARDS: Temple silver medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1887; gold medal, Exposition Universelle, Paris, 1889; medal of the second class, International Art Exhibition, Munich, 1890; diploma of honor, Royal Society for the Encouragement of the Fine Arts, Tricennial Exposition, Ghent, 1892; gold medal of honor, Pennsylvania Academy of the Fine Arts, 1894; medal of honor, Jubilee Art Exhibition, Vienna, 1898; medal of the second class, International Art Exhibition, Berlin. Chevalier and Officer of the Legion of Honor.

H4 LA CRÉPUSCULE (Twilight)

Presented by the Artist, 1886

On canvas, 59x126 inches. Signed in lower right-hand corner: Alex. Harrison, 1885. In 1885, for this painting, Mr. Harrison was awarded a cash prize of \$2,500 at a Competitive Prize Fund Exhibition held in New York. Honorable mention, Paris Salon.

A view from the shore out over the open sea at twilight. The full moon has lately risen and throws a shining pathway across the water, touching the crest of the waves with flecks of gold. The influence of the recent sunset lingers in the sky and is reflected in the water, giving a purple tone. In color, as in sentiment, the work is exceedingly pleasing.

HARRISON, L. BIRGE, N. A.—AMERICAN

BORN in Philadelphia, Pa., October 28, 1854. PUPIL of Cabanel in Paris.

AWARDS: Silver medal, Paris Exposition, 1889; medal, Columbian Exposition, Chicago, 1893; bronze medal, Pan-American Exposition, Buffalo, 1901; second Corcoran prize, Society of Washington Artists, 1904; silver medal, Universal Exposition, St. Louis, 1904. MEMBER of the National Academy—Associate, 1902; Academician, 1910.

H5 THE FLAT-IRON BUILDING AFTER RAIN

Purchased from the W. K. Bixby American Art Acquisition Fund, 1907

On canvas, 30x41 inches. Signed in lower left-hand corner: Birge Harrison. Across Madison Square, New York, one looks southward to 23rd Street, down Broadway, and into the maze of walls and spires, that mark the northward march of New York's reconstruction to meet the demands of modern business. Haze and declining light help the artist to suppress the incidental detail and accentuate the spirit of the scene. At the forefront of the architectural array, but separated from the observer by the width of Madison Square, the "flat-iron" building looms.



J3 CHRIST HEALING THE SICK

JOHANNES H. JURRES

HARTMANN, KARL—GERMAN

BORN in Höpfingen in Baden, July 15, 1861. STUDIED in the Stuttgart Art School from 1881 to 1887, under Gruenwald, Keller and Schraudolph.

H6 THE APPLE OF DISCORD

Presented by Mr. and Mrs. William J. Lemp

On canvas, 23x31 inches. Signed in lower right-hand corner: Karl Hartmann, München. Three boys in a field or open space in an orchard, are struggling for an apple, which lies upon the ground, where apparently it has been thrown forward by one of the urchins, who perhaps had been running away with it when the others tackled him and brought him to the ground. Near a tree at a little distance a girl stands holding her apron, another boy is in the branches, dropping fruit. The rich greens of the field, besprinkled with ruddy leaves, and the paler depths beneath the trees, are eloquent of summer. The nearer children are remarkably detailed. Caught at an interesting moment in their struggle, they present a well-realized portrayal of arrested action.

HASSAM, CHILDE, N. A.—AMERICAN

BORN in Boston, Mass., October 17, 1869. STUDIED in Boston, and in Paris under Boulanger and Lefebvre.

AWARDS: Bronze medal, Exposition Universelle, Paris, 1889; gold medal, Munich, 1892; gold medal, Philadelphia Art Club, 1892; medal, World's Columbian Exposition, Chicago, 1893; prize, Cleveland Art Association, 1893; Webb prize, Society of American Artists, 1895; prize, Boston Art Club, 1896; medal, Carnegie Institute, Pittsburgh, 1898; Temple gold medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1899; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal, Universal Exposition, St. Louis, 1904; Thomas B. Clarke prize, National Academy, 1905; third class medal, Carnegie Institute, Pittsburgh, 1905; Carnegie prize, Society of American Artists, 1906; Walter Lippincott prize, Pennsylvania Academy of the Fine Arts, 1906; Jennie Sesnan gold medal, Pennsylvania Academy of the Fine Arts, 1910; third W. H. Clarke and Corcoran bronze medal, Corcoran Gallery of Art, Washington, D. C., 1911; Evans prize, American Water Color Society, 1912; first W. H. Clarke prize, and gold medal, Corcoran Gallery, 1912. MEMBER of the National Academy, 1906.

H7 DIAMOND COVE, ISLE OF SHOALS

Purchased from the W. K. Bixby American Art Acquisition Fund, 1914

On canvas, 25x30 inches. Signed at center left side: Childe Hassam, 1908. The subject of the picture is the simple one of a



GOTTHARD KUEHL

K7 A MIGHTY FORTRESS IS OUR GOD

mass of rock and a stretch of iridescent sea. The rocks themselves are built up with a solidity and constructiveness, rare in the application of impressionistic technique. The water has an unusually perfect perspective, as it reaches away, around the low-lying shore to the horizon. It has fascinating depths, shadows and reflections.

HAWTHORNE, CHARLES W., N. A.—AMERICAN

BORN in Maine, 1872. PUPIL of William M. Chase and H. Siddons Mowbray, New York.

AWARDS: O brig prize, Salmagundi Club, New York, 1902; first Hallgarten prize, National Academy, New York, 1904; William T. Evans prize, Salmagundi Club, New York, 1904; Shaw Purchase prize, Salmagundi Club, New York, 1904; second prize, Worcester, Mass., Art Museum, 1904; second Hallgarten prize, National Academy, New York, 1906; honorable mention, Carnegie Institute, Pittsburgh, 1908; silver medal, Buenos Aires Exposition, 1910; Clarke prize, National Academy of Design, 1911. MEMBER of the National Academy, 1911.

H8 ADORATION

Purchased from the Art Museum Fund, 1914

On canvas, 60x49 inches. Signed at lower edge of canvas: C. W. Hawthorne. A modern interpretation of the old religious theme. It is instructive to see how the young twentieth century American painter works out this theme of the masters of centuries ago. The composition centers about the Madonna, with the infant Christ, then the humble visitors offering their homage and gifts. Of old, the mother would have worn an expression of rapture and beatitude; around the sacred heads, halos of light would have been set; today's artist treats the subject as an intensely human aesthetic opportunity. Mr. Hawthorne has left out the halos, the divine ecstasy, and has given us a puzzlingly simple woman's head. The face lacks even that old beautiful faith, that in an old master would hold the observer's eye and mind; the face, in fact, seems blank; in place of trust there is uncertainty.

HAYS, WILLIAM JACOB—AMERICAN

BORN in New York, August 8, 1830; DIED, March 13, 1875. In 1860 Mr. Hays visited Colorado, and was one of the first of our artists to go to the Rocky Mountains, where he painted many landscapes with deer and other animals. In 1852 he exhibited "The Head of a Bull-dog," which established his claim to distinction as a painter of animals.

H9 A PRAIRIE FIRE

Presented by Mr. M. Kohn, New York, 1880

On canvas, 36x72 inches. Signed in lower left-hand corner: W. J. Hays, 1869. Thousands of buffalo, dashing in terror across the brown prairies, are striving to escape a devastating prairie



JOHN LA FARGE

LI THE WOLF CHARMER
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fire which creeps onward in a crimson line marking the horizon at the extreme left. The sky is hidden by rolling clouds of black smoke except in the extreme right, where the moon shines through a rift in the volume of blackness. The glow of the flames gives a ruddy tinge to the animals and reddens the masses of clouds near the horizon.

HITCHCOCK, GEORGE, A. N. A.—AMERICAN

BORN in Providence, R. I., September 29, 1850; DIED in Maarken, Holland, August 2, 1913. PUPIL of Lefebvre and Boulanger in Paris; Mesdag in Holland.

AWARDS: Honorable mention, Paris Salon, 1887; gold medal American Art Association, New York, 1887; gold medal, Exposition Universelle, Paris, 1889; medal, Columbian Exposition, Chicago, 1893; medals, Berlin, 1896; Dresden, 1897; Vienna, 1898; Munich, 1900. Elected Associate of the National Academy, 1909.

HIO FLOWER GIRL

Purchased from the J. G. Chapman Fund

On canvas, 28x31 inches. Signed in lower right-hand corner: G. Hitchcock, Copyright, 1905, by Detroit Photographic Co. An early summer landscape, with an airy clouded sky, in which a little blue appears behind the grays, with a foreground of field, pond and path, and in the moderate distance a florist's garden, a house set behind trees, a windmill and a group of farm buildings. In the garden stands, or walks toward us, on the grass by the roadway, a young woman in blue, with a yoke upon her shoulders from which hang baskets, piled high with gay blossoms.

HORNEL, EDWARD ATKINSON—BRITISH

BORN in Bacchus Marsh, Australia, July 1864, of Scotch parents. STUDIED with William Mouncey, Edinburgh, and at the Antwerp Academy, under Verlat.

HII PRIMROSES

Purchased from the Crow Acquisition Fund

On canvas, 30x35 inches. Signed in lower left-hand corner: E. A. Hornel, 1905. Two little girls amid the flowers are happy in the delight of nature, absorbed in its mystery, its fairyland suggestions. Their heads are together, gazing beyond the nosegay one of them holds. On the bit of rising ground behind them forms of lambs and sheep are clustered; yellow primroses loosely border the lower picture, and above, a fringe of them stands against the blue sky.

HOWE, WILLIAM HENRY, N. A.—AMERICAN

BORN in Ravenna, Ohio, 1846. PUPIL of Otto de Thoren and Vuillefroy in Paris.

AWARDS: Honorable mention, New Orleans Exposition, 1885; third-class medal, Paris Salon, 1888; silver medal, Paris Expositi-



CARL LARSSON

L3 A SWEDISH FAIRY TALE

tion, 1889; Temple gold medal, Pennsylvania Academy of the Fine Arts, 1890; grand gold medal, Crystal Palace, London, 1890; gold medal, Boston, 1890; medal, Columbian Exposition, Chicago, 1893; gold medal, California Midwinter Exposition, 1894; gold medal, Atlanta Exposition, 1895; Officer de l'Academie, Paris, 1896; Chevalier of the Legion of Honor, 1899; silver medal, Pan-American Exposition, Buffalo, 1901. Associate, National Academy, 1894; National Academician, 1897.

H12 THE TRUANTS

Lent by Mr. N. O. Nelson

On canvas, 30x42 inches. Signed in lower left-hand corner: William H. Howe, Paris, 1889. Three cows seem to have strayed from their regular haunts, and come down a pasture slope, inquiringly. They are not hurrying, and the grass receives a little of their attention. The landscape is a field in high summer time, a little brown earth showing, but mostly covered with grasses and shrubs, some already brown. There are wild flowers, and a low bush sends out straggling limbs between which one looks into the face of the pale sun, sinking in a gray sky.

H13 A NORMAN BULL

Purchased by subscription and presented, 1887

On canvas, 52x82 inches. Signed in lower left-hand corner: William H. Howe, Paris, 1886. A stable interior, with cattle and chickens. On straw, in the foreground, lies the Norman bull, a mottled animal, dark brown and white, short horns, large, alert ears, piebald face and pink nose, with nostrils that seem slightly dilated. He is excellently drawn, the texture of hide, the bovine character in the structure of the animal and in the attitude he assumes, all are vigorously and expressively depicted. Another beast is just beyond; further back a broken partition crosses, and through it is seen a cow standing in another compartment.

H14 IN THE MEADOW

Presented by Mr. Daniel Catlin, 1913

On canvas, 36x52 inches. Signed in lower right-hand corner: William H. Howe, Paris, 1889. Two cows are lying down in the corner of a field by a fence. Beyond the fence are trees and foliage and suggestion of sunlit distance. This setting, with a touch of sunshine on the pasture, is faithfully portrayed. The animals, one red and white, the other black and white, are cleverly drawn.

HUNT, WILLIAM MORRIS—AMERICAN

BORN in Brattleboro, Vt., March 31, 1824; DIED in Appledore, Isle of Shoals, September 8, 1897. In 1846 he entered the Academy in Düsseldorf. It was his original intention to become a sculptor, but he soon abandoned this design and studied painting under



WILLIAM LATHROP

L4 MISTY DAY

Couture in Paris. After completing his art studies, he lived and painted much in Europe. In America, his studios were in Boston and Newport, R. I.

H15 FONTAINEBLEAU FOREST

Purchased from the Crow Acquisition Fund

On canvas, 21½x14½ inches. Signed in lower right-hand corner: W. Hunt. One looks between tall trees in a park-like forest, along a level smooth road, which soon is lost in the wooded depths. Passages of sunlight contribute to a sense of spaciousness. In a shadow a figure stands. Above, the sky is warm and gray. A rich brown tone is on the picture.

INNESS, GEORGE, N. A.—AMERICAN

BORN in Newburgh, N. Y., May 1, 1825; DIED at Bridge of Allan, Scotland, August 3, 1894. STUDIED art, for the most part independently, beginning with engraving at about the age of sixteen; had slight instruction from Regis Gignoux, in New York, and instruction from Durand, whose works were a principal early influence. He studied abroad briefly in the late forties, again in the fifties, and finally more extendedly in the seventies, after which came the brilliant period of his career. Elected Associate of the National Academy in 1853; Academician in 1868.

I1 THE APPROACHING STORM

Purchased from the Art Museum Fund, 1910

On canvas, 50x120 inches. Signed in lower left-hand corner: G. Inness, 1893. A landscape showing a foreground of rugged, sparsely-herbaged pasturage, with farm buildings half within the picture at the right, partly sheltered by trees, an expanse of rolling country beyond, with cattle here and there, and one or two human figures. The clouds are dark and hanging low, and the cattle seem to be aware of the impending storm.

I2 STORM ON THE DELAWARE

Purchased from the W. K. Bixby American Art Acquisition Fund, 1910

On canvas, 30x45 inches. Signed in lower left-hand corner: G. Inness, 1891. It is summer, and the soft rich greens glow with golden light where sunshine breaks in from the sky. The river broadens out into the foreground, beaten smooth by the rain, colorful as it reflects the sullen cloud masses or their edges tipped with light, the struggling blue between, or the sun-touched foliage of the foreground on a point at the left. A crossing ferryboat, red cattle standing in the shallows, houses picturesquely nestling, all are developed with sympathetic hand. The distant hills are half obscured and above them at the left the sky is dark, with a heavy threatened storm that is passing. Segments of a double rainbow pass down from the clouds above the farther shore. The painting is done very loosely, developed by glazings and scrumbings that produce an effect of great solidity.



JULES LEFEBVRE

L6 LA CIGALE

ISHAM, SAMUEL, N. A.—AMERICAN

BORN in New York, May 12, 1855; DIED, June 12, 1914. PUPIL of Jacquesson de la Chevreuse, Boulanger and Lefebvre in Paris.

AWARDS: Silver medal, St. Louis Exposition, 1904. MEMBER of the National Academy—Associate, 1900; Academician, 1906. Author of "History of American Painting" (1910).

13 A FAIRY TALE

Presented from the estate of Samuel Isham, in accordance with his wishes

On canvas, 78x48 inches. Signed in lower left-hand corner: S. Isham, 1901. A decorative canvas in purples and yellows illustrating the fairy tale of the young princess whose brother has been transformed into a fawn. She is seated at the foot of a beech tree holding in her hands a shallow blue and white bowl from which the fawn brother has been drinking. Both turn inquiring looks toward us.

IVES, HALSEY C.—AMERICAN

BORN in Montour Falls, N. Y., October 27, 1847; DIED, May 5, 1911. STUDIED art for several years in this country and abroad. The Polish artist, Piatowski, was one of his instructors; attended lectures in the schools of the South Kensington Museum, London. Professor Ives was first Director of the City Art Museum, St. Louis; Chief of the Department of Art of the Columbian Exposition, Chicago, 1893, and of the Universal Exposition, St. Louis, 1904.

AWARDS: Grand prize, Universal Exposition, St. Louis, 1904; silver medal, Portland Exposition, 1905. He received marks of commendation for services to art from the governments of the United States, Belgium, Germany, France, Japan, Denmark, Bulgaria, Norway and Sweden, Portugal, China, Italy and Holland.

14 WASTE LANDS

Presented by Mr. Charles Nagel, 1909

On canvas, 8x15 inches. Signed in lower right-hand corner: H. C. Ives. A simple picture of a brown stretch of sparsely covered, rolling country beneath a leaden sky. A marshy pool in the middle distance, little clumps of trees, small vegetation in the foreground, which details fill in the composition. The treatment is suggestive of impressionistic breadth. One feels the solidity of the earth, as well as its distances, its values and the spaciousness of the sky, set so well back beyond the horizon.

JACQUET, GUSTAVE—FRENCH

BORN in Paris, 1846. PUPIL of Bouguereau.

AWARDS: Medal, Paris Salon, 1868; medal of the first class, Paris Salon, 1875; medal of the third class, Exposition Universelle, Paris, 1878. Chevalier of the Legion of Honor, 1879.



LEON A. L'HERMITTE

L8 THE HARVEST

J1 PORTRAIT OF A LADY

Bequest of Mr. Charles R. Gregory

On canvas, 24x30 inches. Not signed. A half-length portrait of a lady, seated by a table upon which she rests an elbow, leaning her face against her hand. She has dark hair, in long curls. Her bodice is of white lace and her other apparel dark. The table cover and chair back give notes of red, and the background above is dark. The composition is cut into an oval and perhaps represents the fragment of a larger canvas.

JOHANSEN, VIGGO—DANISH

BORN in Copenhagen, January 3, 1851. PUPIL of the Academy of Fine Arts, Copenhagen.

AWARDS: Thorwaldsen Exhibition medal, 1886; honorable mention, Paris Salon, 1887; gold medal, Exposition Universelle, Paris, 1889; medal of the second class, Munich, 1889; medal of the second class, Berlin, 1891; medal, World's Columbian Exposition, Chicago, 1893; gold medal, Exposition Universelle, Paris, 1900. Knight of the Dannebrog and of the Bavarian Order of St. Michael.

J2 CHILDREN AT THEIR EVENING WORK

Purchased by subscription and presented, 1895

On canvas, 19x29 inches. Signed in lower left-hand corner: V. Johansen. A dining room in which six children are seated about a large round mahogany table, intently engaged upon various tasks. The light comes from a lamp (not seen in the picture) which hangs above the table. As studies of expression, the faces are noteworthy. The picture, as a whole, is broad and simple in effect. The subtle gradations of the lighting are expressed most admirably. In color the work is quiet and harmonious.

JURRES, JOHANNES HENDRIK—DUTCH

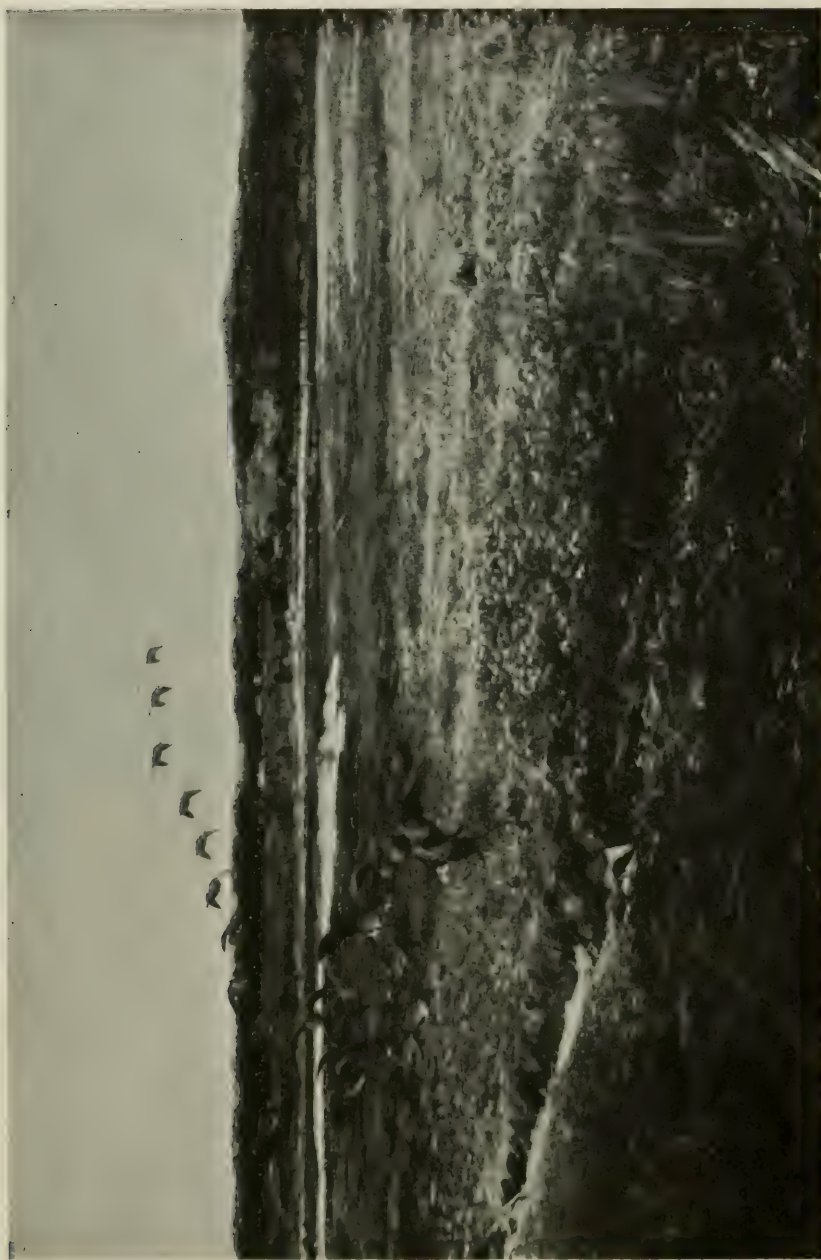
BORN in Leeuwarden, January 17, 1875. STUDIED at the Rijks School, Amsterdam.

AWARDED: Silver medal at the Louisiana Purchase Exposition, St. Louis, 1904.

J3 CHRIST HEALING THE SICK

Purchased from the Art Museum Fund, 1913

On canvas, 43x71 inches. Signed in lower left-hand corner: J. H. Jurres. A number of stricken people are gathered, and go toward a figure at the left. One holds out clasped hands appealingly. Another raises his hands in apparent gladness and wonder.



L-9 WILD GESE

BRUNO LILJEFORS

Another is upon his knee. A little to one side stands the Healer, a touch of solemn dignity upon Him, as He holds out His hand in a beckoning action. The picture is very loosely, suggestively painted, in deep toned, rich color. The composition has little or nothing of set rules.

KAELIN, CHARLES S.—AMERICAN

BORN in Cincinnati, Ohio, December 19, 1858. PUPIL of the Cincinnati Art School; Art Students' League of New York.

K1 THE HARBOR

Purchased by subscription and presented

Pastel, 14x16 inches. Signed in lower right-hand corner: C. Kaelin. The view opens upon a ship and docks, with boats moored by them. Masts rise through the picture. Beyond is a band of shore, and one of thin gray sky. The picture is in greens, blues and browns, gray in tone, and soft, with diffused light.

KEDZIERSKI, A.—RUSSIAN

BORN in Warsaw, Russia. STUDIED in Warsaw and Munich.

AWARDED: Medal, World's Columbian Exposition, Chicago, 1893.

K2 A RUSTIC ASTRONOMER

Purchased by subscription and presented, 1893

On canvas, 89x60 inches. Signed in lower right-hand corner: A. Kedzierski, München. In the dusky landscape, a boy is raptly gazing upward. Seated on the ground, his knees drawn up and hands crossed in front of them, his head thrown back, his attitude is of contemplation and wonderment. The veiled country stretches to the horizon flatly. There is suggestion of a river in the distance, and of a meadow pool nearby. A light in the distance perhaps is from a window in his farm-house home; above, the crescent moon and a few stars appear. The coloring presents a low-toned symphony, of blues and purples, in which the figure of the child is dominant. His bluish garb edged with mauve, forms a note in the lower picture. The composition centers in the face of the boy, which is naturally low in tone and full of expression.

KÖNIG, HUGO—GERMAN

BORN in Dresden, May 12, 1856. STUDIED under Oehme and in the Munich Academy under Seitz, Loefftz and Lindenschmit.

AWARDED: Medal at the World's Columbian Exposition, Chicago, 1893.



LOUIS LOEB

LII HEAD OF A GIRL
Copyrighted, 1906

K₃ BY THE RIVERSIDE

Purchased by subscription and presented, 1893

On canvas, 13 $\frac{1}{2}$ x18 $\frac{1}{2}$ inches. Signed in lower right-hand corner: Hugo König, 1892. An interesting little composition of red-roofed houses and characteristic Dutch boats by the side of a sluggish little river. The artist by repeated scrapings and retouches has produced a softness and atmospheric quality in his effect.

KOTSCH, THEODOR—GERMAN

BORN in Hanover, January 6, 1818; DIED at Munich, November 27, 1884. STUDIED in Hanover and Munich, then from nature in the Hartz and Solling Mountains, and in 1854 he settled in Karlsruhe.

K₄ LANDSCAPE

Lent by Mrs. Charles Ehlermann

On canvas, 53x72 inches. Signed in lower left-hand corner: T. Kotch, 1857. A carefully painted landscape in academic style. Large trees occupy the greater part of the canvas; a road winds through them, and in the spaces between are vistas of distant mountains, meadows and woods in sunlight.

KOZAKIEWICZ, ANTON—POLISH

BORN in Cracow, Poland, June 13, 1841. STUDIED at the Vienna Academy under E. von Engerth, and at Munich.

AWARDS: Medal, Munich, 1876; diploma in London, 1887.

K₅ STREET SCENE

Bequest of Mr. Ezra H. Linley, 1911

On canvas, 24x47 inches. Signed in lower right-hand corner: A. Kozakiewicz. People are assembled before outlying houses of a village. Some are in gala dress. A little procession comes to the inn with music. It is apparently a wedding party. Rural accessories are about the foreground, and middle distance, which stretches off to a sky-line of occasional houses and roofs, beneath a clouded sky.

KRUSHITSKY, CONSTANTIN J.—RUSSIAN

BORN in Russia.

AWARDED: Bronze medal, Exposition Universelle, Paris, 1889.

K₆ A NIGHT IN LITTLE RUSSIA

Purchased by subscription and presented, 1893

On canvas, 19x31 inches. Signed in lower right-hand corner: K. Krushitsky, 1891. A brilliant moonlit and starlit night, and the landscape takes on a rich blue tone from the deep luminous



LOUIS LOEB

L12 SUMMER

sky. In the foreground and stretching to some distance is a grass field, which is criss-crossed by paths, and hemmed in at the immediate left and across the picture beyond by farm buildings, stacks and forms less defined. The direct moonlight gleams from cart wheels and walls that catch its rays. A long thatched structure at the left shows interesting gradations of shadow.

KUEHL, GOTTHARD—GERMAN

BORN in Lubeck, Germany, 1851; DIED, January 12, 1915. STUDIED in the Munich Academy under W. Dietz.

AWARDS: Honorable mention, Paris Salon, 1884; medal of the third class, Paris, 1888; medal of the second class, Munich, 1888; gold medal, Vienna, 1895; medal, World's Columbian Exposition, Chicago, 1893; gold medal, Exposition Universelle, Paris, 1900. Chevalier of the Legion of Honor, 1889.

K7 "EIN FESTE BURG IST UNSER GOTT" (A Mighty Fortress is Our God)

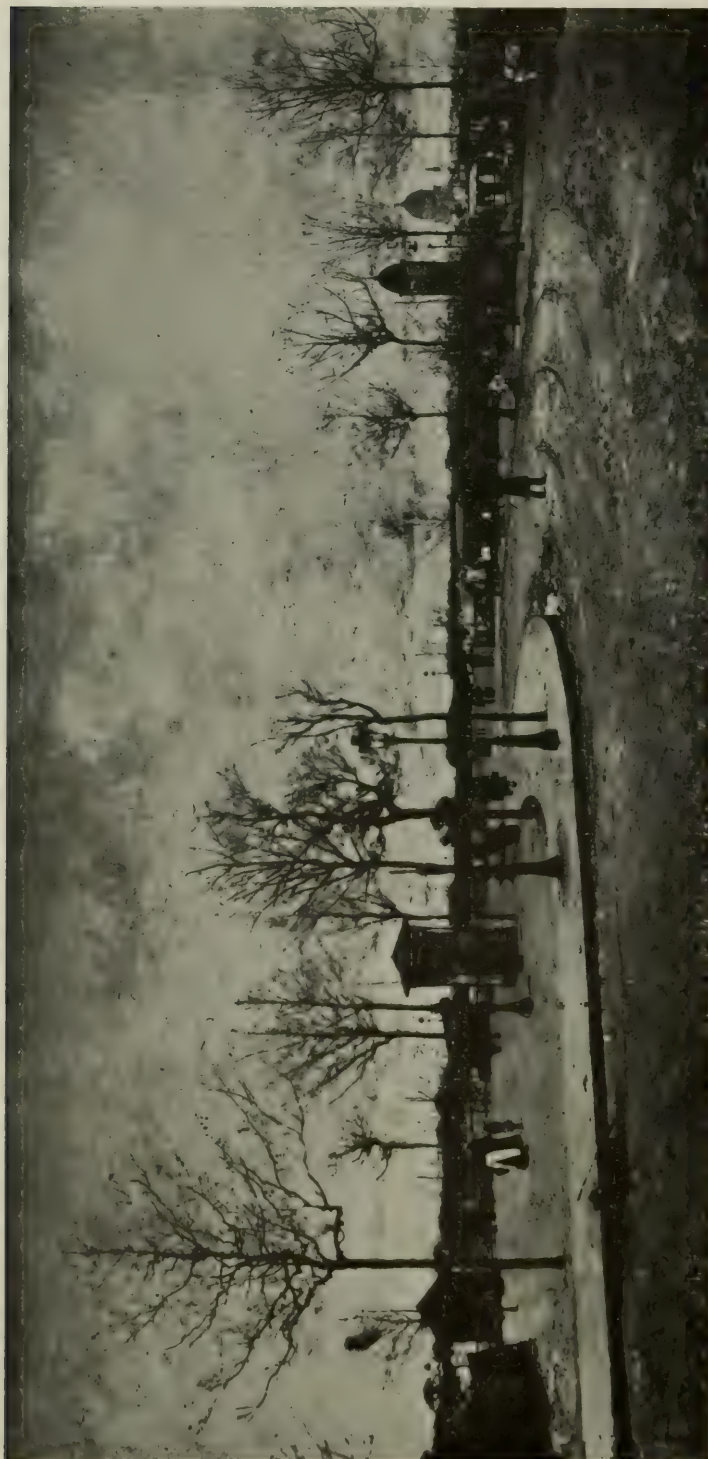
Presented by Mr. Adolphus Busch, 1894

On canvas, 50x38 inches. Signed in lower left-hand corner: G. Kuehl. In the organ-loft of a large church a number of young girls are singing, evidently in rehearsal. They all wear the same distinctive costume—red dresses with blue aprons. There is a devotional spirit in the expression of all the faces. Those in the foreground are in shadow, while those beyond are in full light, in relief against a white wall with gilded stucco ornament. Especial brilliancy has been given the few notes of warm color in the picture by the prevailing grayness of tone in the composition. There is only one passage of direct sunlight, yet the entire interior is full of light. Even the shadows are so filled with reflected lights that there is only a slight element of darkness in them. The drawing of the figures is careful, yet the painting has been done in a free, simple, unconstrained manner. The architecture is reproduced in a masterly way, the unusually difficult perspective being represented with accuracy, and in harmonious relation with the color-values.

LA FARGE, JOHN, N. A.—AMERICAN

BORN in New York, March 31, 1835; DIED, 1910. PUPIL of Thomas Couture, in Paris, and of William Morris Hunt, in Boston.

AWARDS: Gold medal, Pan-American Exposition, Buffalo, 1901; diploma, with medal of honor, for distinguished service in art, Universal Exposition, St. Louis, 1904. Knight of the Legion of Honor, France. MEMBER of the National Academy, 1869.



LUIGI LOIR

L13 THE END OF AUTUMN

Collection of Paintings

L1 THE WOLF CHARMER

*Purchased from the W. K. Bixby American Art
Acquisition Fund, 1907*

On canvas, 78x54 inches. Signed in lower right-hand corner: John La Farge, 1907, Copyrighted. Coming from between huge foreground rocks, in a forest landscape, a pack of wolves and the figure of a man with pipes are seen. The setting is mystic, in keeping with the subject. The color likewise does not assume to be realistic. All the shapes have something of grotesqueness, redolent of uncanny character, and suggestive of the natures assumed for them. Decorative quality dominates the composition. An effect of stained glass reminds us of the artist's long and masterly service in that field of design.

LAMB, ROSE—AMERICAN

BORN in Boston, June 26, 1843. PUPIL of William M. Hunt.

AWARDED: Medals at Mechanics' Hall, Boston, in the 70's.

L2 WAYMAN CROW, JR.

Presented by Mr. Wayman Crow

On canvas, 21x36 inches. Not signed. A one-third length portrait. The subject has brown hair, carefully parted, and side whiskers, with smoothly shaven lips and chin and an aspect of somewhat clerical character. The eyes are blue, and the features a little heavy with a certain stiffness. There is something of the effect of an old daguerreotype in the composition.

LARSSON, CARL—SWEDISH

BORN in Stockholm, May 28, 1853.

AWARDS: Medal of the third class, Paris Salon, 1883; gold medal, Exposition Universelle, Paris, 1889, and also at the Exposition Universelle, Paris, 1900.

L3 A SWEDISH FAIRY TALE (Jack the Giant Killer)

Purchased by subscription and presented, 1893

Two canvases, each 54x18 inches, with carved panel separating them. Signed in monogram in lower left-hand corner of left panel; dated 1893 in lower right-hand corner of right panel.

The composition at the right represents a light-haired boy in a blue blouse with a leather apron over it, a faded black cap on his head and a long sword over his shoulder. The left panel shows a girl in the garb of a princess. She wears a red dress with green collar, embroidered in quaint designs in violet, yellow and white. A jeweled golden crown rests upon her head, from which depend long braids of golden hair. About her waist is a heavily jeweled girdle. In her hands she holds one end of a



MARY FAIRCHILD LOW

LI8 FIVE O'CLOCK TEA

Collection of Paintings

sheet in which lies the livid, decapitated head of a Giant, with open mouth and staring eyes. The princess does not look at this gruesome object, but straight into the eyes of the spectator. The carved, gilded panel between the canvases represents the crowned heads of the King and Queen. The complete work is exceedingly decorative in character and is thoroughly individual in conception and treatment.

LATHROP, WILLIAM, N. A.—AMERICAN

BORN in Warren, Ill., March 29, 1859. SELF-TAUGHT.

AWARDS: William T. Evans prize, American Water Color Society, New York, 1896; gold medal, Art Club of Philadelphia, 1897; Webb prize, Society of American Artists, New York, 1899; bronze medal, Pan-American Exposition, Buffalo, 1901; bronze medal, Carnegie Institute, Pittsburgh, 1903; second prize, Worcester Art Museum, 1904; bronze medal, Universal Exposition, St. Louis, 1904. MEMBER of the National Academy, 1907.

L4 MISTY DAY

Purchased from the Art Museum Fund, 1915

On canvas, 25x30 inches. Signed in lower right-hand corner: W. L. Lathrop. A canal fills the foreground and recedes through the middle distance, where it disappears in mist. The banks are covered with grass, and the mist veils green foliage. The water smoothly undulates and mirrors the gray sky, green banks and buildings in limpid placidity. At a little distance, ducks are crossing the stream, and further off men seem to be unloading a canal boat tied up at a large derrick. The nearer distances seen through a film of mist are sensitively expressed, and further objects are hazily shown through the thickened atmosphere.

LEE, LESLIE W.—AMERICAN

BORN in England (of American parents), March 26, 1871. STUDIED in New York, England and France.

L5 THE MEXICAN MULETEER

Purchased from the Art Museum Fund, 1910

On canvas, 39x32 inches. Signed in lower left-hand corner: L. W. Lee, 1910. The figure of a swarthy, muscular man, half length, wrapped in a red blanket, and surmounted by a brown sombrero, against a background of indeterminate grays and browns.

LEFEBVRE, JULES JOSEPH—FRENCH

BORN in Tournon (Seine-et-Marne), France, 1834; DIED, 1912. PUPIL of Leon Cogniet.

AWARDS: Prix de Rome, 1861; medals, Paris Salon, 1865, 1868 and 1870; medal of the first class, Exposition Universelle, 1878;



M₄ THE HEADWATERS OF THE HUDSON

HOMER D. MARTIN

Collection of Paintings

medal of honor, 1886; Grand prix, Exposition Universelle, Paris, 1889. Chevalier of the Legion of Honor, 1870; Officer of the Legion, 1878; Commander of the Legion, 1895. MEMBER of the Institute of France, 1891.

L6 LA CIGALE (The Grasshopper)

Presented by Mr. Daniel Catlin, 1893

On canvas, 74x34 inches. Signed in upper left-hand corner: Jules Letebvre, 1872.

"A grasshopper gay
Sang the summer away,
And found herself poor
By the winter's first roar."

The shrinking figure of a graceful woman, nude, with black hair unfastened and falling across her bosom, her chin resting on her left hand and her right hand grasping a bit of scanty drapery, which has fallen away from her. Her face expresses desolation and a degree of hopelessness. Her eyes look straight into those of the spectator, as if in appeal. The background is a gray wall at the side of which, through a mass of leaves discolored by the early frost, one obtains a glimpse of a deep blue hill in the distance and a bit of cold blue sky with a touch of rosy cloud near the horizon. On the ground, strewn with fallen leaves, there is light frost.

LEGAT, LEON—FRENCH

BORN in Paris, August 2, 1829. STUDIED under Martinet in Paris.

L7 BARNYARD SCENE

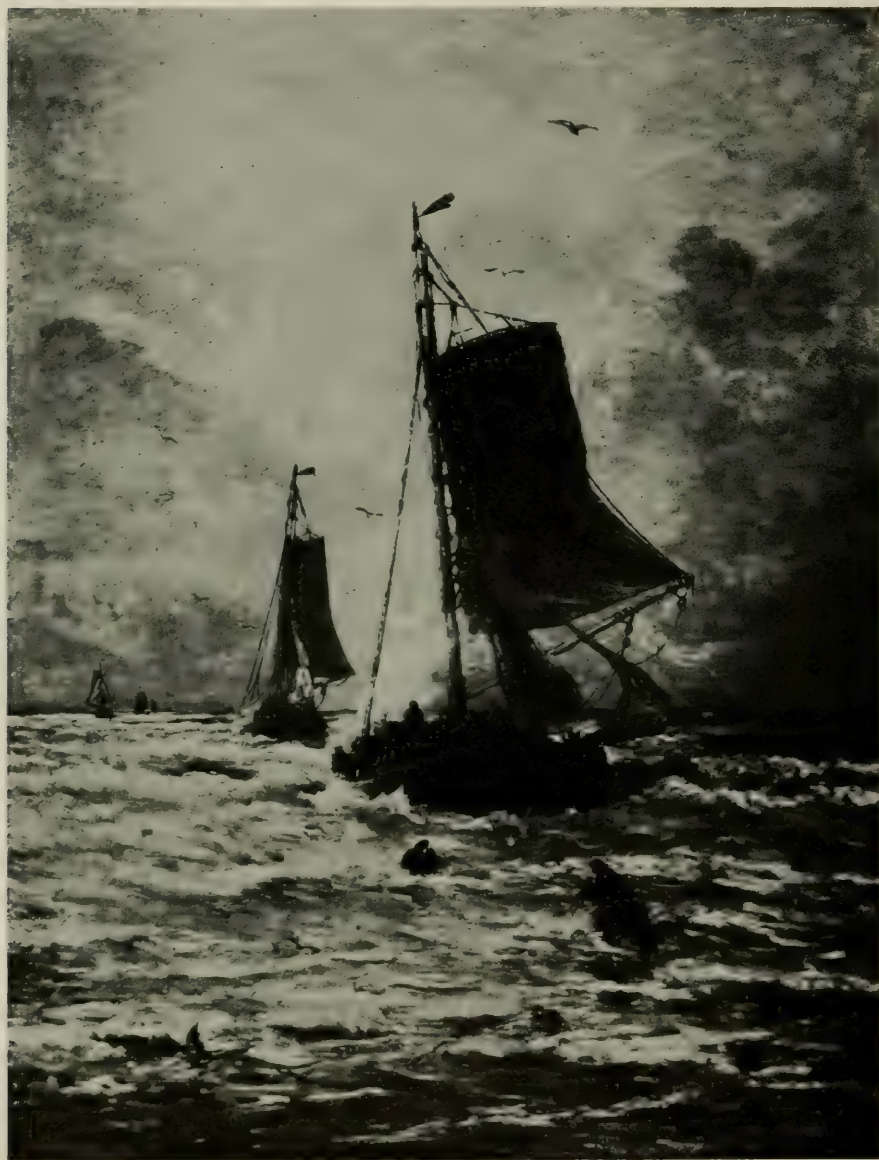
Bequest of Mr. Ezra H. Linley, 1911

On canvas, 46x35 inches. Signed in lower right-hand corner: Legat. In the corner of an inclosure made by a picturesque "L" shaped building, are grouped cattle, horses, chickens, a woman and child, a stableman pushing a wheelbarrow, and paraphernalia of a busy farmyard. Behind the building, tree-tops rise into a pale blue sky.

L'HERMITTE, LEON AUGUSTIN—FRENCH

BORN in Mont Saint Pere (Aisne), July 3, 1844. STUDIED under Lecoq de Boisbaudran, and made his debut at the Salon with charcoal drawings, reflecting the life of his native village.

AWARDS: Medal of the third class, Paris Salon, 1874; medal of the second class, Paris Salon, 1880; Grand prix at the Expositi-



WILLIAM H. MESDAG

M8 IN DANGER

Collection of Paintings

tion Universelle, 1889. Chevalier of the Legion of Honor, 1884; Officer of the Legion, 1894.

L8 LA MOISSON (The Harvest)

Purchased from the Charles Parsons Fund, 1912

On canvas, 94x105 inches. Signed in lower right-hand corner: L. L'Hermitte, 1883. In the harvest field, men and women are cutting and gathering the tall, golden grain. In a cleared space in the foreground, are several figures. A woman kneels to bind a sheaf together with a wisp of the long stalks, but pauses to look up in sympathy and perhaps concern; another woman, who has gathered a bundle of the grain in her arms, also turns with an interested expression. Between these two, a scythe man straightens up, brushing the sweat from his brow with sunbrowned arm. His scythe blade rests upon the ground, while he yields for the moment at least, to utter exhaustion. The painting of this man is extremely realistic. Beyond are other figures. Farther on, another man is swinging his blade. It is a warm summer day, suffused with light, while the foreground is a cloud-shadow, passages of sunshine brighten the scene. In the distance a low ridge in pale summer haze rises against the sky. But always one's eye returns to these foreground figures, which seem to epitomize the great human drama of labor in a single vivid impression.

LILJEFORS, BRUNO ANDREAS—SWEDISH

BORN in Upsala, Sweden, May 14, 1860. PUPIL of the School of Fine Arts at Stockholm.

AWARDS: Medal of the first class, Munich, 1892; medal of the first class, Berlin, 1893; silver medal, Exposition Universelle, Paris, 1889; medal, World's Columbian Exposition, Chicago, 1893.

L9 WILD GEESE

Presented by the Fall Festivities Association, St. Louis, 1893

On canvas, 58x87 inches. Signed in lower left-hand corner: Bruno Liljefors, 1892. The composition gives a broad expanse of marshy land with low-lying hills in the distance, at the opposite side of a river reflecting the blue sky. The picture has the effect of the evening of a day late in winter. In depressions of the ground, patches of snow linger in the midst of the tangled brown grasses. The interest centers in a flock of wild geese flying, in a long semi-circle, toward the spectator and alighting in the foreground. In artistic values, in charm of color and in the sentiment of nature pervading this picture, the artist has attained a high plane of expression. It is also a fine example of a good composition of simple materials.



RICHARD E. MILLER

MIO AT HER DEVOTIONS

LITTLE, PHILIP—AMERICAN

BORN in Swampscott, Mass., September 6, 1857. STUDIED at Boston Museum of Fine Arts, and independently.

LIO WHERE HAWTHORNE WROTE AND DERBY
TRADED

Purchased from the Art Museum Fund, 1911

On canvas, 36x29 inches. Signed in lower right-hand corner: Philip Little, 1904. We look up a side street to where it enters the main thoroughfare, at the custom house. A throng of people pass in the main street; nearer, a few figures are standing. In the foreground are several barrels which have afforded the artist interesting color masses. The picture is interpretative of summer day, and though the visible sky is clouded, the view is suffused with sunlight. There is much suggestion of impressionism in the technique, and the painting is built up by a multitude of notes of pure, rich color, laid in a manner which suggests vibration.

LOEB, LOUIS, N. A.—AMERICAN

BORN in Cleveland, Ohio, July 12, 1866; DIED at Canterbury, N. H., July 12, 1909. PUPIL of Gérôme, Paris.

AWARDS: Honorable mention, Paris Salon, 1895; medal of the third class, Paris Salon, 1897; two silver medals, Pan-American Exposition, Buffalo, 1901; second Hallgarten prize, National Academy of Design, New York, 1903; two silver medals, Universal Exposition, St. Louis, 1904; Carnegie prize, Society of American Artists, 1905. MEMBER of the National Academy of Design, 1906.

LII HEAD OF A GIRL

Purchased from the Art Museum Fund, 1913

On canvas, 26x20 inches. Signed in lower left-hand corner: Louis Loeb, Copyrighted, 1906. A girl with red hair, her shoulders and chest bare above loose white drapery, is placed against a landscape background. The silvery grays and pinks in the lower part of the canvas are opposed to the warmer tones of the upper part, but the composition is balanced by the flower in her hair and the trunks of the birches in the background.

L12 SUMMER

Purchased from the Art Museum Fund, 1913

On canvas, 37x46 inches. Signed in lower left-hand corner: Louis Loeb, 1909. An idyllic summer landscape. A soft blue sky is filled with large light clouds, while groups of little figures are bathing and resting near the large trees which dot the semi-level country. Over all, there is a silvery tone which makes a poetical composition of great beauty.



MII REVERIE

RICHARD E. MILLER

LOIR, LUIGI—FRENCH

BORN in Goritz, Austria, 1825, of French parents. PUPIL of the School of Fine Arts at Parma, Italy, and of M. Pastelot.

AWARDS: Medal of the third class, Paris Salon, 1879, and one of the second class, 1886; gold medal, Exposition Universelle, Paris, 1899. Chevalier of the Legion of Honor, 1898.

L13 THE END OF AUTUMN

Purchased by subscription and presented, 1883

On canvas, 58x117 inches. Signed in lower right-hand corner: Loir Luigi, 1882. View near the end of the Pont d'Austerlitz, on the right bank of the Seine, looking across the river towards the Jardin des Plantes, Paris. In the distance, at the right, is the dome of the Pantheon. The general color of the picture is gray. The sky is filled with luminous clouds, against which the limbs of the leafless trees are silhouetted. Brilliant touches of color in the news-stands, advertising kiosques and the numerous boutiques enliven the general effect.

LOISEAU, GUSTAVE—FRENCH

BORN in Paris, France, 1865.

L14 LA POINTE DU JARS (Cape Frehel)

Presented by Messrs. Durand-Ruel.

On canvas, 26x36 inches. Signed in lower left-hand corner: G. Loiseau, 1905. From the left, a precipitous rocky shore stands out into the sea; grasses creep down its sparse soil; the light plays upon the strong ridges, and fissures, clefts and projecting surfaces. The sea is green, nearby, and lively where it sweeps the rocks; farther, the atmosphere partly shrouds it, but it sparkles through. The sky is vivacious with dancing light. The color scheme is grayish, strongly toned with bluish greens, the rocks forming notes of browns and purples.

LOW, MARY FAIRCHILD—AMERICAN

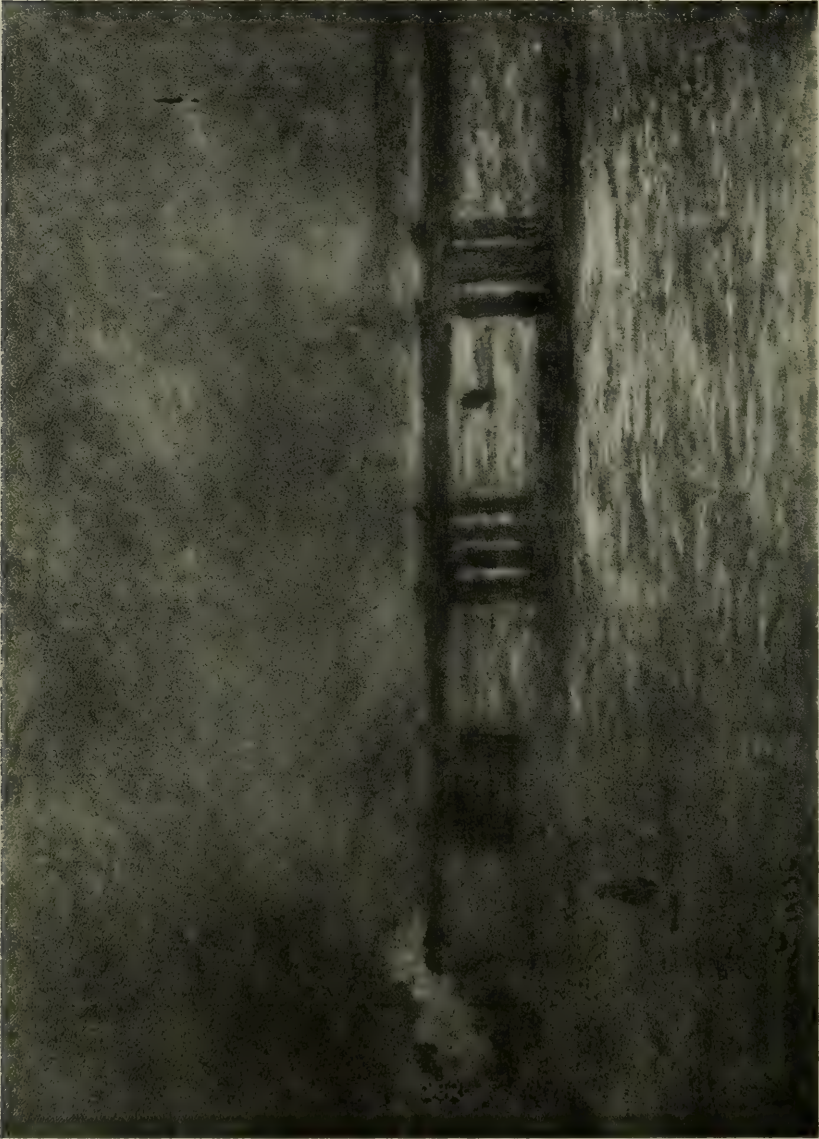
BORN in New Haven, Conn., 1866. PUPIL of St. Louis School of Fine Arts; Carolus-Duran and Julian Academy in Paris.

AWARDS: Paris three years scholarship from St. Louis School of Fine Arts; medal, Columbian Exposition, Chicago, 1893; bronze medal, Paris Exposition, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901; gold medal, Dresden, 1902; Julia Shaw prize, Society of American Artists, 1902; gold medal, Rouen, 1903.

L15 GATHERING FLOWERS

Presented by the Artist, 1909

On canvas, 25x32 inches. Signed in lower left-hand corner: Mary Fairchild M., Paris, 1890. A young woman and a child are at the edge of an orchard, by a brown path that leads through a



M13 CHARING CROSS BRIDGE

CLAUDE MONET

bright spring foliaged field, past a wall, and along a slope. The child is seated in the bright green grass among many wild flowers, with apple blossoms in her lap. The girl stands against a fence, and reaches down a branch with more blossoms upon it to the little one. Figures and landscape are in a high key; the blossoming apple trees, the red houses, the luminous yellow sky, appearing behind their lacework, are successfully rendered.

L16 A JUNE MORNING

Presented by the Artist, 1890

On canvas, 56x74 inches. Signed in lower left-hand corner: Mary Fairchild MacMonnies, Paris, 1888. Exhibited at the World's Columbian Exposition, Chicago, 1893, and for it the artist was awarded a medal. A kitchen-garden in a French village (Cernay-la-Ville). A young woman, in the foreground, stoops to pluck a flower, and a nurse-maid with an infant in her arms, stands nearby. The garden is bright with poppies and other blossoms of early summer, growing up amidst various vegetables. The feeling of morning is admirably expressed. A light blue haze is in the air, and the entire color-scheme is light and delicate, ranging through pale pinks, greens, purples and grays, accentuated by touches of red in certain of the flowers.

L17 GATHERING APPLES

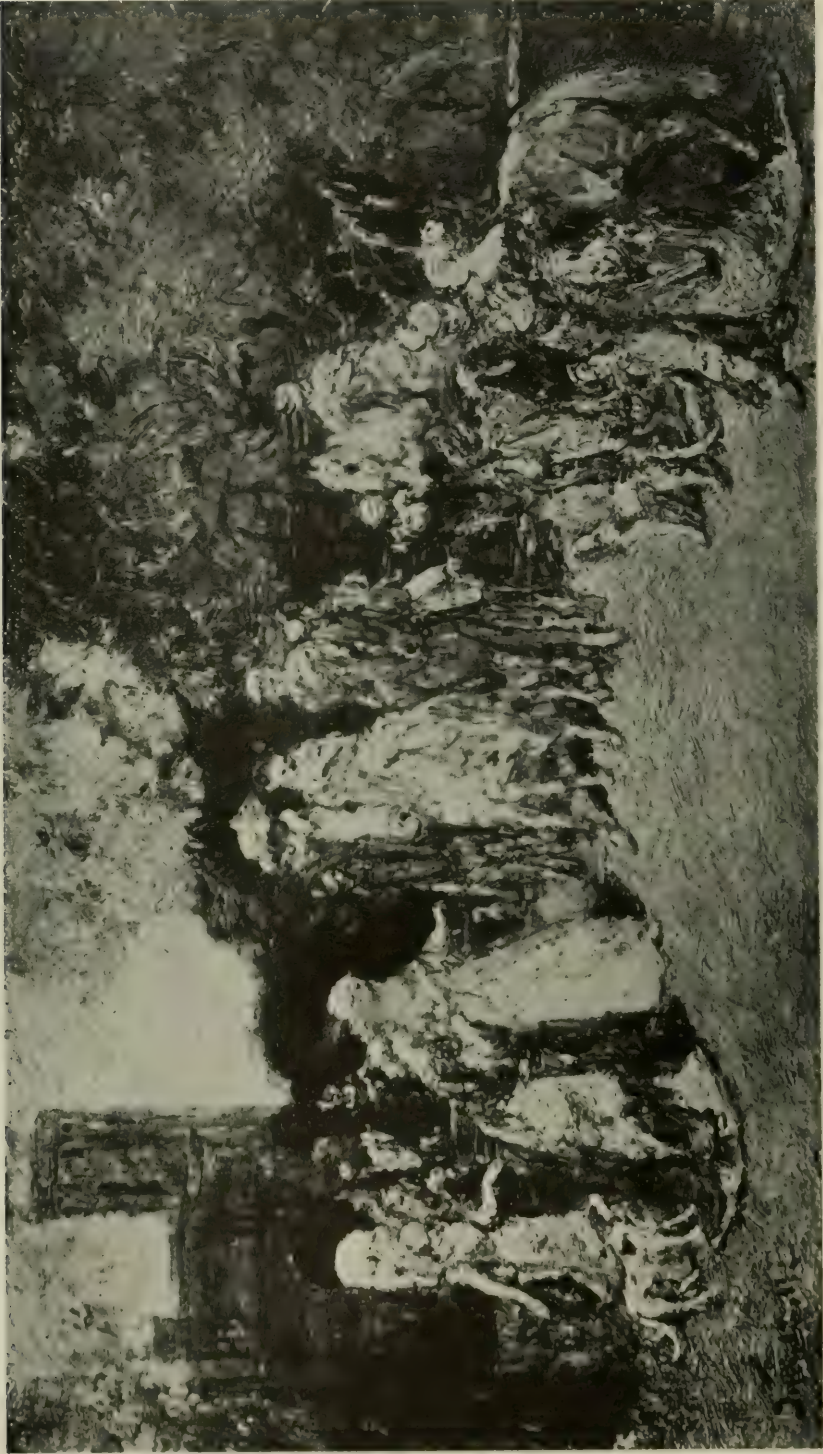
Presented by the Artist, 1909

On canvas, 26x32 inches. Signed in lower left-hand corner: Mary L. Fairchild, Paris, 1886. In a low-toned landscape a peasant woman under an apple tree is filling a bag with apples. A brown house, the eaves of which are on a level with the hillside, and a patch of sky form the background against which is relieved the woman with blue apron and white cap.

L18 FIVE O'CLOCK TEA

Presented by the Artist, 1909

On canvas, 61x96 inches. Signed in lower left-hand corner: Mary Fairchild MacMonnies, Paris, 1891. The scene is set upon a rustic balcony, or porch, screened in with vines and given fete-day atmosphere by bright hued Japanese lanterns and flowers. One of two young women is seated at an Oriental tabaret, on which are tea things of blue china; she leans forward and looks up, holding a tea cup with one hand, resting her chin upon the other. With her fresh complexion, crown of auburn hair, and youthful figure draped in a flowing house dress of pale blue, she is a pretty picture. The other girl, in a negligee gown of flowered stuff, yellows, greens and pink, stands back against the paling, in more passive attitude, her brunette head supported by an arm that rests on the rail; she is the interested listener, and her face reflects something of what in the other is hidden from view.



M14 THE ARRIVAL OF THE GUESTS

A. J. T. MONTICELLI

LÜBEN, ADOLF—GERMAN

BORN in St. Petersburg, Russia, August 20, 1837. PUPIL of Berlin and Antwerp Academies; settled in Munich in 1876.

L19 ASH WEDNESDAY MORNING

Presented by Mr. J. G. Chapman, 1887

On canvas, 36x48 inches. Signed in lower left-hand corner: A. Lüben. In a quiet picturesque street, snow-carpeted, leading to a church, are several people. A woman and child approach, and a lady and her footman are on the way to church; a belated beau-gallant, in bal-masque costume, with a dog that stands inquiringly by, while his master fumbles at the latch-key of a door. Slanting sun rays at the street's end show the morning is advanced, and the straggler seems out of tune with place and hour. As he leans unsteadily against the door, the footman gazes at him scornfully; the little girl shrinks up to her mother; the dog seems to want to tell him where the key-hole is. The story is very completely told, with full attention to detail, and some excellent representation of texture.

MAKOWSKI, VALDIMIR EGOROVITCH—RUSSIAN

BORN in Moscow, Russia, 1846. PUPIL of the Academy of Fine Arts, Moscow.

M1 THE MISER

Presented by Mr. Gustav Cramer, 1894

On canvas, 28x28 inches. Signed in upper right-hand corner: V. E. Makowski, 1891. An elderly, grizzled, sordid-featured man huddles over a desk where he has been going over money and financial documents. He is disturbed, and clasps down his hands over a pile of coins and bills whilst his weak eyes glare inquiringly and apprehensively at the intruder. The lines of his face show a constant fear. His desk is of rich wood, with many drawers. A few objects on the top, show that the miser is not unsusceptible to beauty's appeal to covetous nature. The composition is strong and the drawing expressive. The canvas is painted with rich color. Textures and qualities of material are well suggested.

MARATTA, CARLO—ITALIAN

BORN in Camerano, 1625; DIED at Rome, 1713. (Called also Carluccio delle Madonne, from the large number of Madonna pictures that he painted.) He was an imitator of Raphael, and for nearly half a century the most eminent painter in Rome. He was in the service of several Popes, and was appointed Superintendent of the Vatican Chambers by Innocent XI, who entrusted



JAN MOSTAERT

M18 PORTRAIT OF A MAN

Collection of Paintings

to him the complete restoration of the frescos of Raphael, and gave him the insignia of the "Order of Christ" for his labor upon them.

M2 MADONNA AND CHILD

Presented by Mrs. Morrison Fuller

On canvas, 28x28 inches. Not signed. The Madonna in rose color and blue, holds the child on her lap. He is naked and holds up his arms. There is a warm glow over the picture. The background is a golden brown and the covering over the head of the Madonna is yellow.

MARR, CARL—AMERICAN

BORN in Milwaukee, Wis., February 14, 1858. PUPIL of Schuas at Weimar; Gussow at Berlin Academy; Otto Seitz, Gabriel Max and W. Kindenschmidt at Munich.

AWARDS: Medal of the first class, Munich, 1889; gold medal, Prize Fund Exhibition, New York, 1886; medals, Vienna, Berlin, Munich, Dresden, Madrid, Salzburg, Barcelona, Antwerp, Budapest; first medal, Liege, 1905.

M3 EVENING

Presented by Miss Ellen J. McKee

On canvas, 30x23 inches. Signed in lower right-hand corner: Carl Marr, 1892. Late twilight. The clouds in the sky and a building at the summit of a distant hill reflect the rosy afterglow of the setting sun. In the foreground is a cow, tended by a young girl in peasant costume. The figures of the girl and cow are almost lost in the gathering shadows and but faintly separate themselves from the red-brown of the hillside.

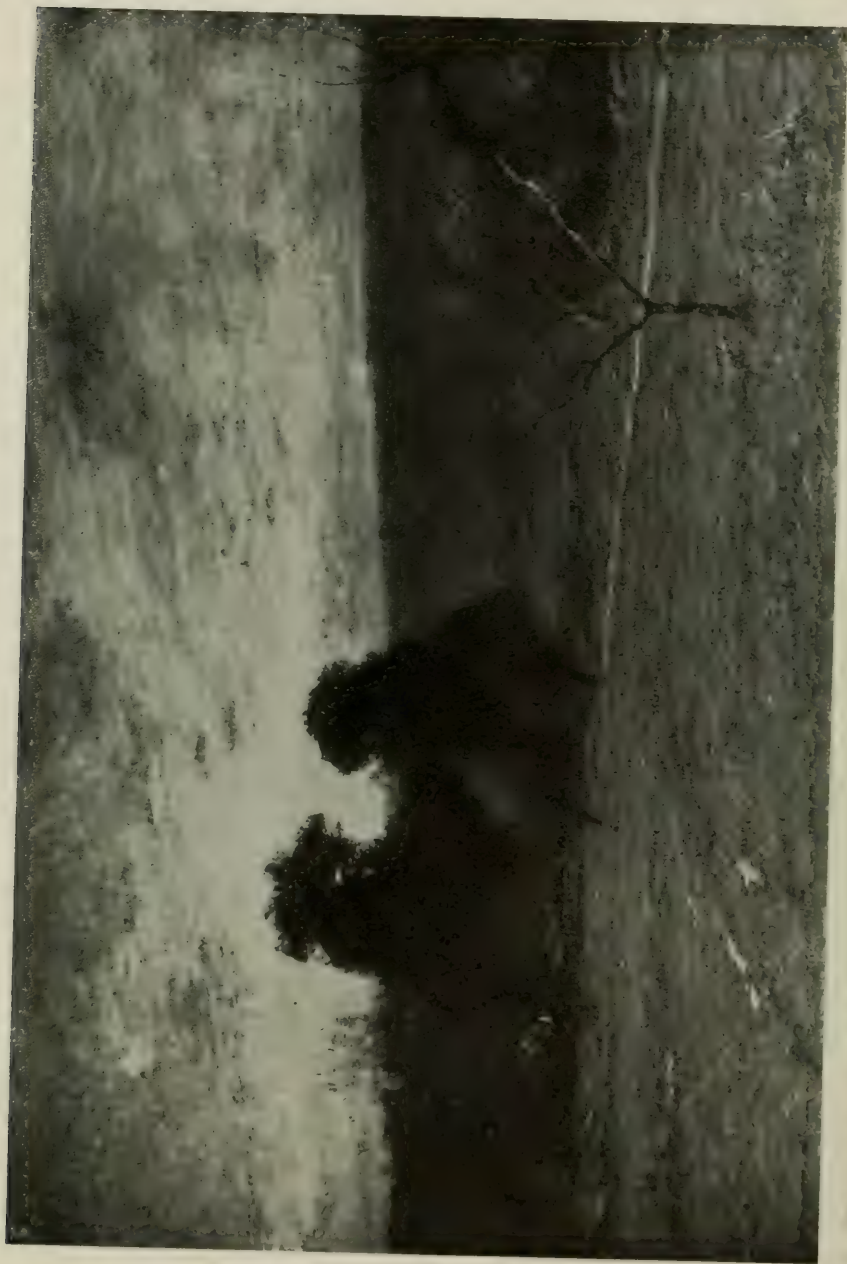
MARTIN, HOMER D., N. A.—AMERICAN

BORN in Albany, N. Y., October 28, 1836; DIED in St. Paul, Minn., February 12, 1897. PUPIL of William Hart. MEMBER of the National Academy, Associate, 1868; Academician, 1875. Landscape painter.

M4 THE HEADWATERS OF THE HUDSON

Purchased from the Art Museum Fund, 1914

On canvas, 18x32 inches. Signed in lower right-hand corner: H. D. Martin, 1869. A rich effect of late autumn. A row of trees across the foreground have bright-colored foliage in shadow; the remainder of the painting is in low tones, only slightly touched with light on distant hills, between which and in the foreground the river glistens with the light from a patch of turquoise sky.



J. FRANCIS MURPHY

M₂₀ AT SUNSET

MAURY, CORNELIA F.—AMERICAN

BORN in New Orleans, 1866. STUDIED at the St. Louis School of Fine Arts; and under Jules Lefébvre, Benjamin Constant and J. P. Laurens, Paris.

AWARDED: Bronze medal, Portland Exposition, 1905.

M5 THE LITTLE SISTER

Presented by Mrs. Halsey C. Ives, 1912

Pastel, 18x14 inches. Signed in lower left-hand corner: C. F. Maury, 1895. A little girl is seated, her back to a window, holding a baby, who looks over her shoulder and out of doors. The child-character is caught in a most sympathetic and appreciative manner. Another baby, half sketched in outline on the floor, is fingering its toes. The quiet grayish colors, blues and browns, with mild reds in the flesh, are at once harmonious and lively.

MAX, GABRIEL—AUSTRIAN

BORN in Prague, Bohemia, August 23, 1840. PUPIL of his father, the sculptor, Joseph Max, and of Piloty. First exhibited in 1867.

AWARDS: Gold medals at Berlin, Vienna, Munich, Sydney. Chevalier of the Bavarian Order of St. Michael; of Maximilian's Order for Arts and Sciences, and of the Spanish Order of Carlos III.

M6 THE THROW OF THE DICE

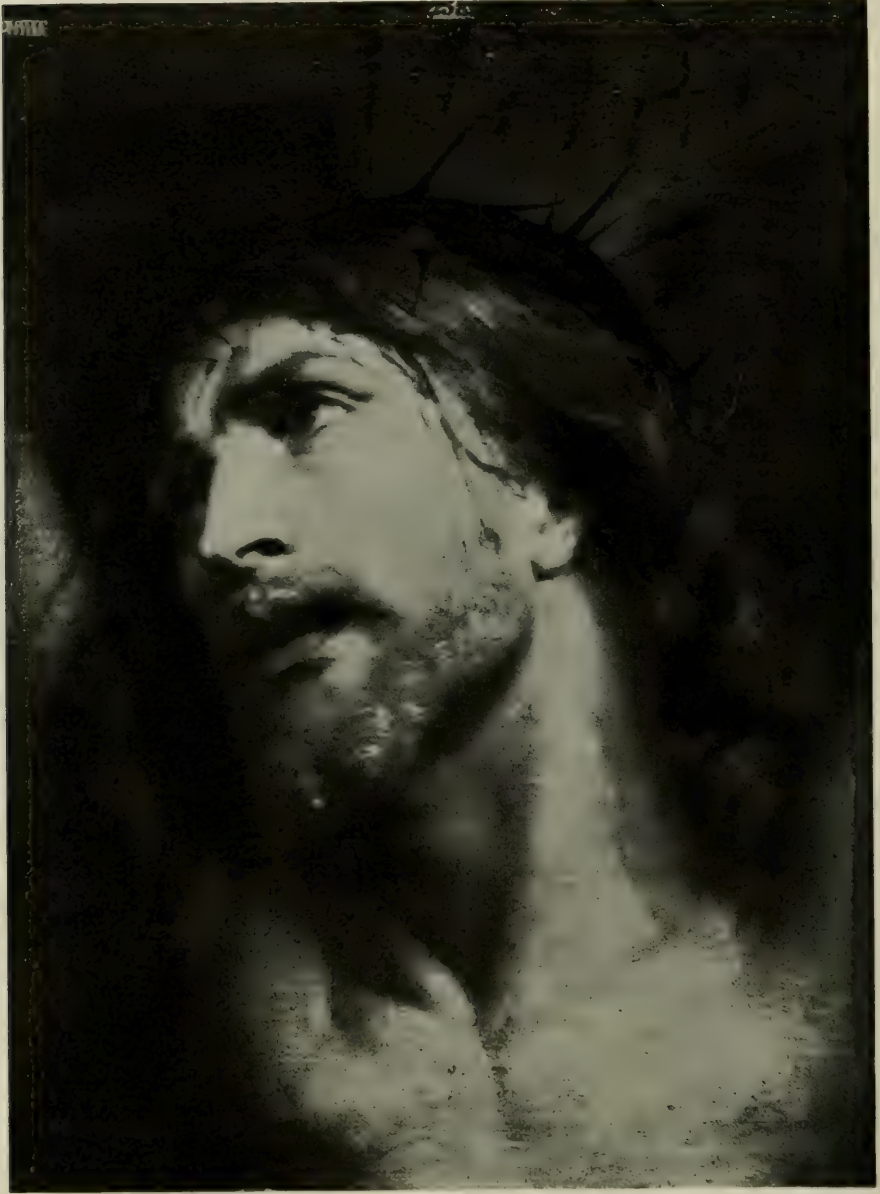
Lent by Mr. George B. Leighton

On canvas, 40x60 inches. Signed in lower left-hand corner: Gab. Max, 1882. "Kuss oder Strauss." In a romantic landscape the figures of a woman and a man are seen. Beyond the man's head, at the right, a passage of deep blue sea is framed between picturesque foreground and distant hills. The luminous, clouded sky is soft and dreamy. They are seated in a garden, upon a stone bench, half sequestered by overhanging foliage, and at the left, her head is revealed against the dark greens, his against the open sea and sky. He leans forward, in earnest mood; she seems to ponder. The man's extended hand rests upon the bench, and holds flowers; the woman holds in her lap a tray, and tosses dice. The figures are clad in loose-flowing draperies that give the artist pleasing opportunities of arrangement and color. The lady is in red, over light grayish blue, the man wears purple over white linen.

M7 THE CONDEMNED

Presented by Mrs. J. W. Kauffman, as a Tribute to the Memory of her Husband

On canvas, 48x72 inches. Signed in lower right-hand corner: G. Max—Verwitheilte. The scene is laid in a cell, walled in with massive rock; there is an opening at the left, a doorway, and a glimpse of blue sky and sun-lit field, breaks in between heavy velvet curtains. A flowered wreath has been laid upon the gate-



J. NAUDIN

NI ECCE HOMO

post, where it lies in the sun, mockingly. Beneath it a heavy wooden gate is enough to confine the willing beasts already gorged, who are sleeping. Near them, huddle the three condemned women. Two kneel upon the stone floor, clasping hands in terror and mutual support. One of them turns to look at the spotted creatures by her side, in fascinated horror. One is bowed and holds her free hand to her eyes, the head of a third young woman is pillowed in her lap. They are painted with a smooth facility, a regard for the pretty detail of flesh and of fabric, that preserves the picture from a too tragic character.

MESDAG, HENDRIK WILLEM—DUTCH

BORN in Grömingen, Holland, 1831; DIED at The Hague, July 10, 1915. STUDIED under Roelofs and Alma-Tadema.

AWARDS: Gold medals at the Paris Expositions, 1889 and 1900; a commemorative diploma and gold medal of honor at the Louisiana Purchase Exposition, St. Louis, 1904. Officer of the Legion of Honor; Commander of the Orders of Saint Michael of Bavaria, Leopold of Belgium, the Dannebrog of Denmark, and of the Crown of Italy; Officer of the Order of Nassau; Knight of the Order of the Lion of the Netherlands; of the White Falcon; Officer d'Academie.

M8 IN DANGER

Purchased and presented by the Fall Festivities Association, St. Louis, 1893

On canvas, 70x54 inches. Signed in lower right-hand corner: H. W. Mesdag, 1892. Dutch fishing boats in a strong gale. The foremost boat has been driven in upon the sands, and white-capped waves, breaking over her stern, threaten to destroy her. A rope, attached to a buoy, has been thrown over the side of the vessel, and two men on horses have gone out into the water to secure this rope to pull the boat ashore. The sea is a warm gray-green. The sky is luminous, with light drifting clouds in the upper portion and dark-gray cloud masses along the horizon. Several boats may be seen in the far distance, making toward the shore.

MEYER, FERDINAND—GERMAN

BORN in Wismar, Germany, January 14, 1833. PUPIL of the Munich and Dresden Academies.

M9 THE TOPER

Lent by Mrs. Edwin Harrison

On canvas, 32x48 inches. Signed in lower right-hand corner: Ferd Meyer, Wismar, Munich, 1877. About a table, in a hostelry, half a dozen men are grouped. One is very drowsy, and some of the others are joking at his expense. At a distance, by a window, a group of others are sitting.



ALBERT NEUHUYS

N2 THE SEAMSTRESS

MILLER, RICHARD E., N. A.—AMERICAN

BORN in St. Louis, Mo., March, 1875. PUPIL of the St. Louis School of Fine Arts; Benjamin Constant and Laurens in Paris.

AWARDS: Medal of the third class, Paris Salon, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901; silver medal, St. Louis Exposition, 1904; medal of the second class, Paris Salon, 1904; Hors Concours, Salon of Société des Artistes Française, 1905; second medal, Liege, Belgium, 1905; Temple gold medal, Pennsylvania Academy of the Fine Arts, 1910. MEMBER of the National Academy—Associate, 1913; Academician, 1915.

MIO AT HER DEVOTIONS

Presented by the Artist

On canvas, 34x28 inches. Signed in lower right-hand corner: R. E. Miller, Paris, 1900. An elderly woman is seated, her gaze bent forward in dreamy contemplation, a Bible in her lap. There is much character in the portrayal. Hands and face both are eloquent, and the former bear witness to ungrudging toil. The black of the dress is well managed, and the whole composition is handled in a devoted, earnest single-minded way.

MII REVERIE

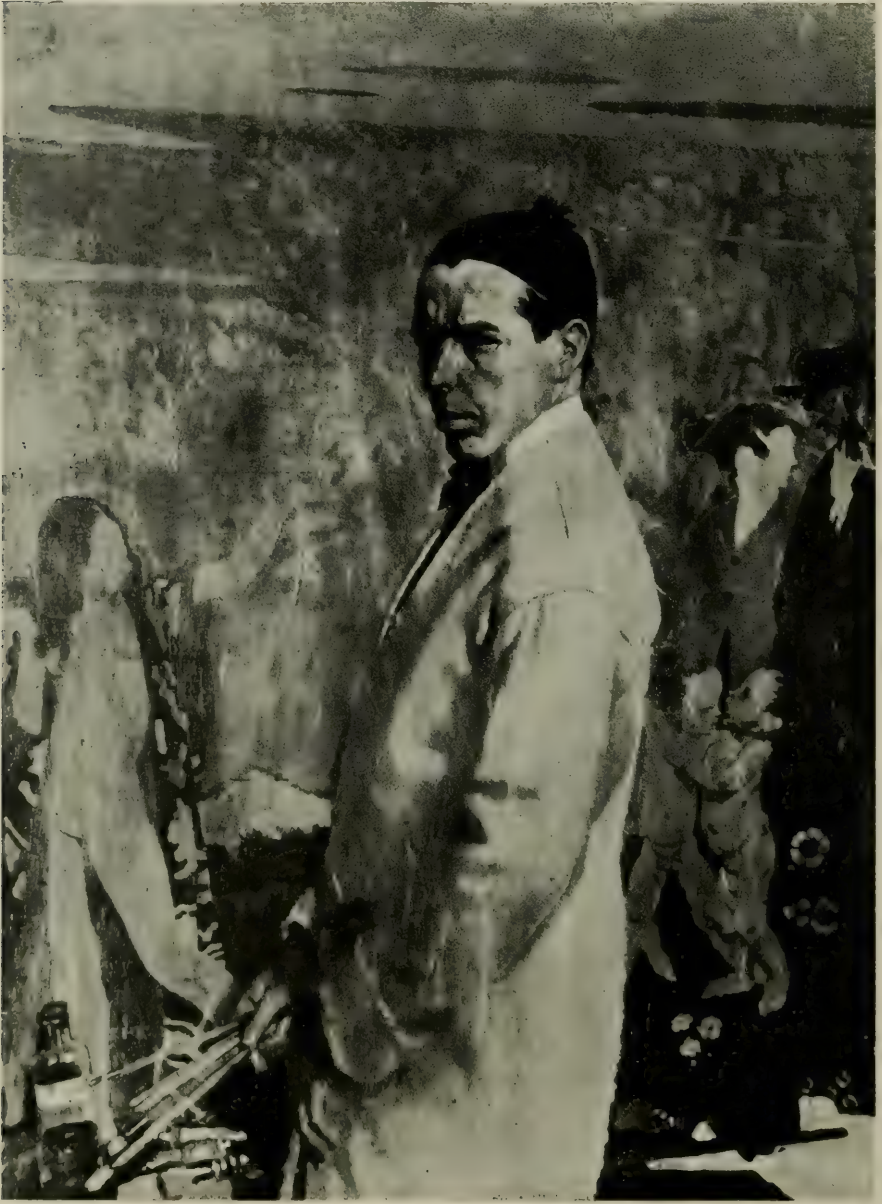
Purchased from the Art Museum Fund, 1914

On canvas, 45x58 inches. Signed in lower right-hand corner: Miller. Propped up with pillows, in a wicker lounging chair, in a veranda-like room, with Venetian blinds and swinging windows that open out upon a garden, an attractive young woman is "lost in thought." A book lies upon her lap, but her abstracted gaze passes over it. What may be the reason of her absorption, is made an interest for us, by a piquancy and charm that cling about her personality. Her brown hair is massed upon a head that seems used to having its own happy way. There is airiness and buoyancy in the vibrating atmosphere of the picture, and through the Venetian blinds and swung-open windows pours a joyous message of sunshine and color from the blossoming world without. The greens and pinks and stronger notes of flowers make a background that scintillates with light and vibrates with nature.

M12 LANDSCAPE

Bequest of Dr. Halsey C. Ives, 1912

On canvas, 21x15 inches. Signed in lower right-hand corner: Richard Miller, 1901. On a hillside, with bare patches of earth showing against the low tones of green, are a few tall slender trees, their dark masses of foliage against a gray sky. The light centers over the hilltop, behind the open branches of the farthest tree.



WILLIAM ORPEN

O3 PORTRAIT OF MR. ORPEN

MONET, CLAUDE—FRENCH

BORN in Paris, France, 1840.

He early inclined toward an artistic career, but was strenuously opposed by his people—his father being a wealthy merchant at Havre. Like Manet, he was sent away on a foreign tour, which only intensified his devotion to art. In Havre he spent much of his time with the painter, Boudin. Later he entered the atelier of Gleyre. He exhibited in the Salons of 1865 and 1867, but not since the latter date. Monet's early days in art were filled with disappointments, but during recent years he has enjoyed great success and exceptional prosperity. For many years he has been regarded as the head of the Impressionist movement and the ablest exponent of its principles.

MI3 CHARING CROSS BRIDGE

Purchased from the Art Museum Fund, 1915

On canvas, 29x39½ inches. Signed in lower left-hand corner: Claude Monet, 1903. An effect of sky and water under sunlight tempered by vapor. A bridge crossing the glistening track of sunlight gives the title; in the distance is another of the Thames bridges, faintly suggested. On the Charing Cross Bridge the smoke or steam from a passing train is blown down towards the water. The colors are kaleidesopic, but the predominating tone is blue. In the foreground a small lighter with its sail raised gives the scale of the great space suggested.

MONTICELLI, ADOLPHE JOSEPH—FRENCH

BORN in Marseilles, October 14, 1824; DIED in Marseilles, June 29, 1886. A French painter of Italian parentage.

Received his early training in the Art School of his native city. Towards the close of the reign of Napoleon III, he was on the road to fame; his work was sought after both in England and America, and received praise from Daubigny, Troyon and even Delacroix. Monticelli returned to Marseilles in 1870, where he remained until his death.

MI4 THE ARRIVAL OF THE GUESTS

Purchased from the Art Museum Fund, 1913

On wood panel, 18x31½ inches. Signed in lower left-hand corner: J. Monticelli. Richly painted figures occupy the foreground in a park. Trees screen much of the distance, and frame a sky with a luminous cloud, that gleams opposite the sun. Against the sky is the decorative architecture of a lodge. The scene is near the entrance to an estate, and ladies are gathered to welcome people on horses. One rider has dismounted and stands by his horse, talking to a lady in blue, the nearest figure at the right. Opposite, a lady in yellow satin holds up a hand to allay the enthusiasm of a dog. Filling up the central picture, come the guests, two or three of whom have dismounted. A rich and romantic scene, replete with poetic fantasy.



PIERRE PUVIS DE CHAVANNES

P20 LA CHARITÉ

MORET, HENRY—FRENCH

BORN in Cherbourg, France, 1856. PUPIL of Corroller and Laurens, Paris.

M15 CALM WEATHER ON THE BRITTANY COAST

Presented by Messrs. Durand-Ruel

On canvas, 29x36 inches. Signed in lower right-hand corner. Henry Moret, 1906. Through the mild, warm haze of a calm summer day the sun shines upon the cliffs, and brightens their grasses, their shrubs and blossoms, their strongly-colored rocks. Where the sun does not strike, there is the intense blue light of the sky. Low down are the straggling reaches of the stony shore, at the water's edge; a darker line shows where the waves have reached when the tide or the storm was high. The water itself is intensely blue, green and violet nearby, and stretches through vague purples to a softly brilliant hazy sky blushed with pinks. A small sailboat is on the bay.

MORTON, THOMAS CORSAN—BRITISH

BORN in Glasgow, Scotland, 1859. STUDIED at the Glasgow school.

M16 THE TURNING OF THE PLOW

Presented by the Artist

On canvas, 14x27 inches. Signed in lower left-hand corner: T. Corsan Morton. The composition is of softly-moulded country in the twilight hour, beneath a sky lighted from a departed sun, and with a plowman and his horses starting, perhaps, the last furrow. The landscape is decoratively arranged, a bit of winding stream comes into view at the right, palely reflecting the yellow clouds, and over it an old tree spreads its gray branches and brown leaves. There are dark shadows, and a sense of vagueness and mystery.

MOSS, CHARLES E.—AMERICAN

PUPIL of J. R. Meeker, St. Louis, Mo., and of Leon Bonnat in Paris.

M17 THE PRODIGAL SON

Presented by the Artist

On canvas, 73x54 inches. Signed in lower left-hand corner: C. E. Moss, Paris, 1881. In a rocky ravine is seated a young man bowed down by remorse. At his feet is sprawling one of the herd he is engaged in watching.



SIR HENRY RAEBURN

By KIRKMAN FINLEY, M. P.

MOSTAERT, JAN—DUTCH

BORN in Haarlem, Holland, about 1470; DIED in Haarlem, 1555 or 1556. He was a disciple of Jacob Janszen of Haarlem under whom he became a painter of history and portraits, which talents recommended him to the patronage of Margaret, sister of Philip I of Spain.

M18 PORTRAIT OF A MAN

Purchased from the Art Museum Fund, 1915

On wood panel, 16½x13 inches. Not signed. A brown-haired man of about middle age is dressed in black, trimmed with gray fur. A minutely painted portrait, on a background of mountainous landscape.

MÜNTHE, GERHARD—NORWEGIAN

BORN in Elverum, Norway, July 19, 1849. STUDIED in the Academies of Düsseldorf and Munich.

M19 EVENING, EGGEDAL, NORWAY

Presented by Mr. Charles Parsons, 1894

On canvas, 78x63 inches. Signed in lower right-hand corner: Gerhard MÜNthe. A reach of mountainous landscape stretches to the far distance. Rugged, rock-strewn pastures form the foreground, varied by red farm buildings, fences, paths, a little winding stream that reflects the blue above. The middle distance is a wide reach of slopes and valley, with trees and open patches of field. But little raised above the mountains, is the yellow moon. The equally low sun is to the right of the fir trees, and hinted at by the growing luminosity of sky in that direction.

MURPHY, J. FRANCIS, N. A.—AMERICAN

BORN in Oswego, N. Y., December 11, 1853. Substantially SELF-TAUGHT.

AWARDS: Second Hallgarten prize at the National Academy, 1885; Webb prize, Society of American Artists, 1887; gold medal, Prize Fund Exhibition, New York, 1887; medal, World's Columbian Exposition, Chicago, 1893; Evans prize, American Water Color Society, 1894; gold medal, Art Club of Philadelphia, 1899; honorable mention, Exposition Universelle, Paris, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; gold medal, Charleston Exposition, 1902; Carnegie prize, Society of American Artists, 1902; silver medal, Universal Exposition St. Louis, 1904. MEMBER of the National Academy—Associate, 1885; Academician, 1887.

M20 AT SUNSET

Purchased from the Art Museum Fund, 1913

On canvas, 25x36 inches. Signed in lower right-hand corner: J. Francis Murphy, 1904. A simple composition in which the effect is centered in a somewhat pale sunset behind a mass of dark



R2 THE BROOK

EDWARD W. REDFIELD

Collection of Paintings

trees in the middle distance, toward which a path leads us. Wheel tracks filled with water showing the reflection of the yellow of the sky, assist the impression of wet weather suggested by the various colors.

NAUDIN, J.—FRENCH

BORN in Paris, 1824. PUPIL of l'Ecole des Beaux Arts, Paris.
AWARDED: Prix de Rome, 1845.

N1 ECCE HOMO

Presented by Mr. and Mrs. John Scullin, 1896

On canvas, 18x13 inches. Signed in lower left-hand corner: J. Naudin, 1861. The head and shoulders are shown, and part of the upstretched arms, of the well-known type of the Ecce Homo. A crown of thorns presses into the brow, and the tense, twisted muscles of the neck and body tell of great tortures.

NEUHUYS, ALBERT—DUTCH

BORN in Utrecht, June 10, 1844; DIED in 1914. PUPIL of Gijsbertus Craeyvanger and of the Antwerp Academy.

AWARDED: Silver medal, Paris Exposition, 1889.

N2 THE SEAMSTRESS

Purchased from the Art Museum Fund, 1910

On canvas, 51x42 inches. Signed in lower left-hand corner: Albert Neuhuys. In a homely Dutch interior, a woman sits by a table near a window, sewing. A little girl, also sitting at the table, is threading a needle. A child just out of babyhood stands at the woman's knee. The light from the window reveals forms and textures effectively. In color, the arrangement is warm, a variety of browns and grays predominating, with no decided or definite color, save the blue of the child's apron and the red of the material on which the woman is working.

NICOLL, JAMES CRAIG, N. A.—AMERICAN

BORN in New York, 1846. PUPIL of M. F. H. de Haas and Kruseman Van Elten.

AWARDS: Medal, Prize Fund Exhibition, New York; medal, Massachusetts Charitable Mechanics' Association, Boston, 1884; medal, New Orleans Exposition, 1885; medal, American Art Association, New York, 1888; honorable mention, Paris Exposition, 1889; medal, Atlanta Exposition, 1895; bronze medal, Pan-American Exposition, Buffalo, 1901.

N3 ST. HUBERTS, ADIRONDACKS

Purchased from the Art Museum Fund, 1910

On canvas, 24x39 inches. Signed in lower right-hand corner: J. C. Nicoll. A late afternoon view along the base of a towering range. Veiled in transparent blue, save where sunlight comes



FREDERIC REMINGTON

R3 A DASH FOR TIMBER

down the ravines, the rugged hills are picturesque and tremendous. The whole range stands outlined against the clouds, and the artist has succeeded in conveying the immensity of its structure. The sky shows cold light blue between wind-swept clouds.

NOBLE, THOMAS SATTERWHITE—AMERICAN

BORN in Lexington, Ky., 1835; DIED in 1907.

After studying under General Samuel Price Noble, Thomas Satterwhite became a worker in Paris in 1856, he was a pupil of Couture, and it was about 1865 that he arrested attention, after his return to Western America, by painting "The Slave Market," "Margaret Garner" and "The Price of Blood."

N4 HEAD OF A BAVARIAN GIRL

Purchased from the J. G. Chapman Fund

On canvas, 26x22 inches. Signed on back of canvas: T. S. Noble. A one-third length portrait, a character study, of a peasant type, in low tone. The subject wears a brown dress, with a dark gray shawl enveloping her shoulders, and a dark bonnet-like hat. Heavy dark hair falls over her shoulders.

OCHTMAN, LEONARD, N. A.—AMERICAN

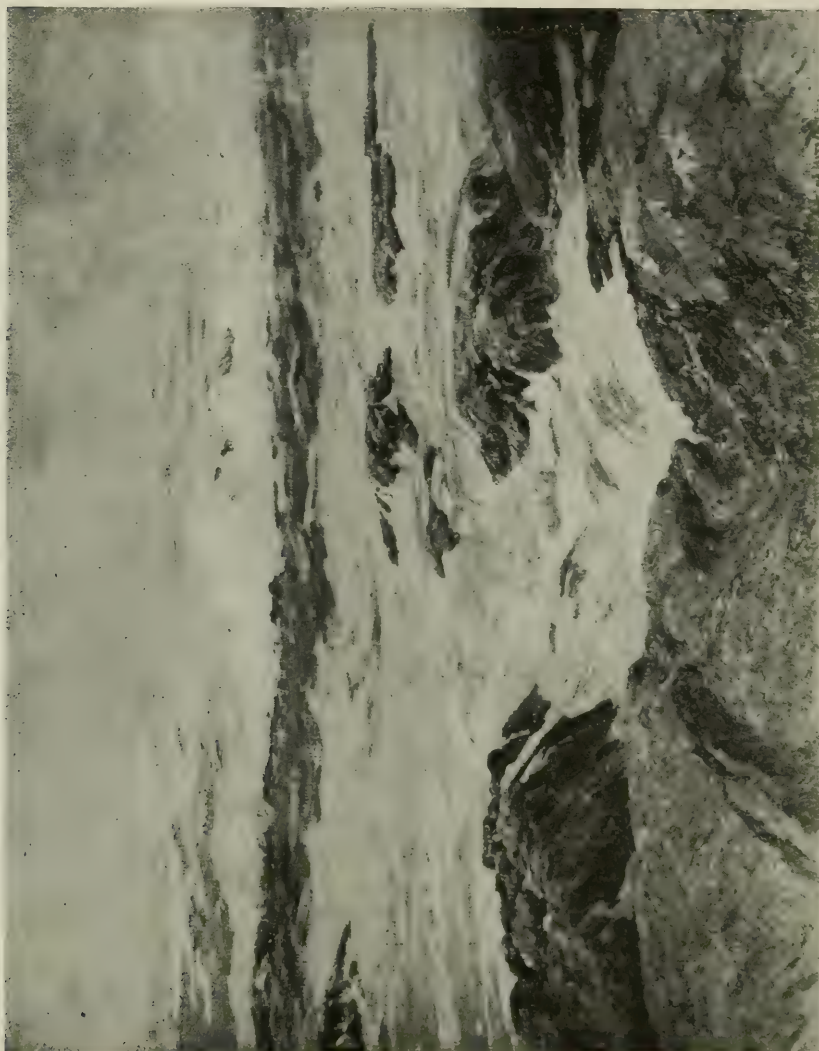
BORN in Zonnemaire, Holland, October 21, 1854. SELF-TAUGHT.

AWARDS: Prize at the Brooklyn Art Club, 1891; medal, World's Columbian Exposition, Chicago, 1893; gold medal, Philadelphia Art Club, 1894; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902; Morgan Water Color prize, Salmagundi Club, New York, 1902; Shaw Fund prize, Society of American Artists, 1902; Inness gold medal, National Academy, 1903; Woodward Purchase Fund prize, Brooklyn Institute of Arts and Sciences, 1903; William T. Evans prize, Salmagundi Club, 1903; Webb prize, Society of American Artists, 1904; two gold medals (for oil and water color), Universal Exposition, St. Louis, 1904; Rhead Purchase Fund prize, Richmond Art Club, Richmond, Ind., 1905; second Corcoran prize, Washington Society of Artists, 1905; Inness prize, Salmagundi Club, New York, 1906; Evans prize, Salmagundi Club, 1907; second prize, Knoxville Exposition, 1911.

O1 FROSTY ACRES

Purchased from the W. K. Bixby American Art Acquisition Fund

On canvas, 31x41 inches. Signed in lower left-hand corner: Leonard Ochtman. A landscape in gray tones below thinly clouded early morning sky. The effect of quietly diffused morning light is on the picture. From under a covering of frost, the grass in parts of the picture shows green and brown. A pool in the foreground is ice covered. The ground is flat in the nearer picture, and rises on either hand; a few trees support thin lacework of brown leaves and branches and a few are more heavily foliaged. The motive is the effect of glinting light from frost-covered nature.



R4 SHORES OF MONTEREY, CALIFORNIA

WILLIAM T. RITSCHER

OERTEL, JOHANNES A.—GERMAN

BORN in Furth, Bavaria, 1825. PUPIL of I. M. Enzing-Müller of Nuremberg. He followed the profession of engraver and painter at Nuremberg, and later at Munich. Came to the United States in 1848.

O2 A MARINE

Presented by the Artist, 1891

On canvas, 28x47 inches. Signed in lower left-hand corner: J. A. Oertel, 1891. A sunset over the sea. Low down, the clouds are dark; a little nearer their tumultuous forms are tinted with rich hues. The sky above is green, suggesting deep blue above the picture. One looks from a beach, upon whose level reaches, the rollers are hurling in with splendid force. The sweep of the undertow breaks the incoming water into an imposing activity. The smoother surfaces gleam with tones from the sky.

ORPEN, WILLIAM, A. R. A.—BRITISH

BORN in Stillorgan, Ireland.

AWARDS: Gold medal, South Kensington, London, 1896; medal of the first class, Carnegie Institute, Pittsburgh, 1910. Associate of the Royal Academy of Arts, London.

O3 PORTRAIT OF MR. ORPEN

Purchased from the Art Museum Fund, 1915

On canvas, 48x35 inches. Signed in lower right-hand corner: Orpen, 1913. A strong and characteristic portrait of the artist with his brushes in his hand, standing before a background in bright orange, blue, red and green.

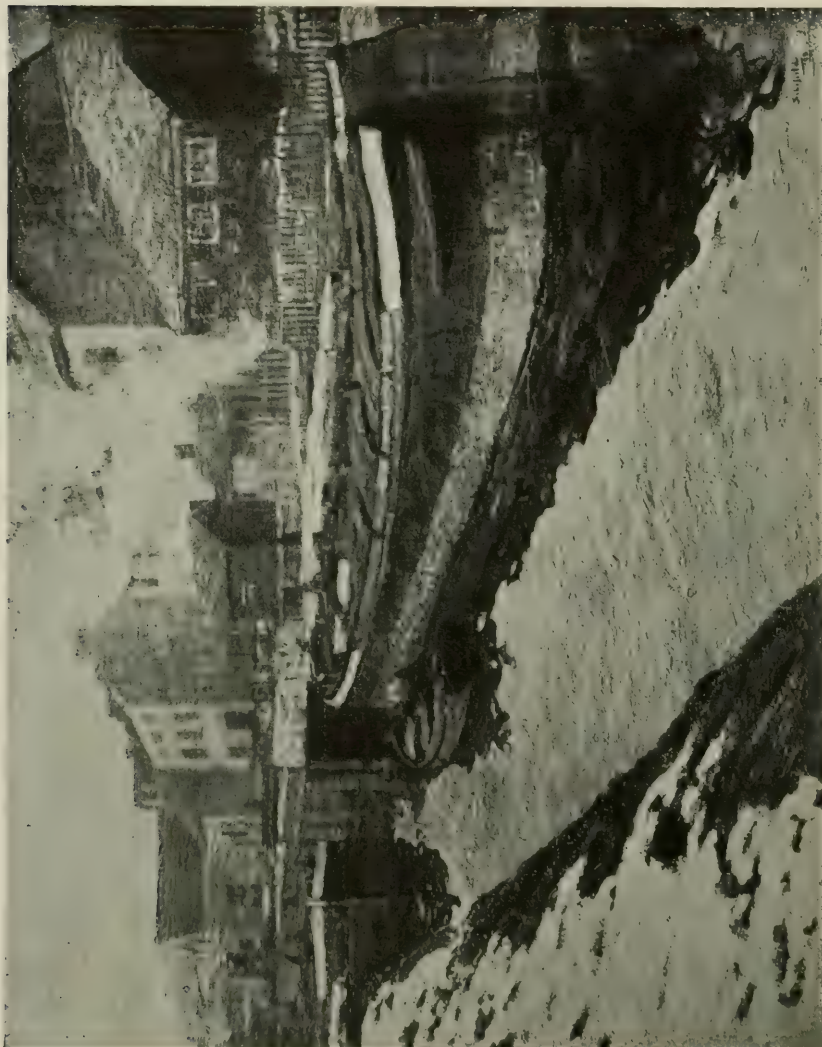
OTT, RALPH CHESLEY—AMERICAN

BORN in Springfield, Mo., 1875. PUPIL of the St. Louis School of Fine Arts and of John Fry, St. Louis; Jean Paul Laurens and Benjamin Constant at the Julian Academy, Paris. STUDIED later in Spain and Italy, especially the works of Velasquez at Madrid and of Titian at Florence and Venice.

O4 PORTRAIT OF M. TAXILE DOAT

Purchased from the Art Museum Fund, 1914

On canvas, 42x28 inches. Signed in lower right-hand corner: R. C. Ott, 1911. The famous ceramist looks toward you, half ponderingly; the poise of the head, held against an upraised hand, suggests a well occupied mind. The long white beard and white hair seem not to speak of age, but experience. In color the work is a tone arrangement, of lively grays, flesh tones and warmer color in the mahogany chair. The subject wears a linen duster, or work robe, white waistcoat and dark trousers. The background is quite dark and gives a strong relief. The picture is a faithful portrait, yet free enough to make a pleasing composition.



W. ELMER SCHOFIELD

S8 THE LOCK

PARK, STUART—ENGLISH

BORN in Bidderminster, England, 1862.

P1 WHITE VIOLETS

Purchased by subscription and presented, 1896

On canvas, 12x15 inches. Signed in lower right-hand corner: Stuart Park. A slight but expressive example of method and of technical achievement, the appeal of this little canvas is to the artist or the student of technique. The color composition is attractive, fresh and at once vigorous and restful. In the simplicity of the picture there is a peculiar charm.

PARRISH, MAXFIELD, N. A.—AMERICAN

BORN in Philadelphia, Pa., July 25, 1870. PUPIL of the Pennsylvania Academy of the Fine Arts and of Howard Pyle.

AWARDS: Honorable mention, Paris Exposition, 1900; silver medal for drawings, Pan-American Exposition, Buffalo, 1901; Beck prize, Philadelphia Water Color Club, 1908.

P2 A VENETIAN NIGHT'S ENTERTAINMENT (Illustration for a book)

Purchased from the Crow Acquisition Fund

On canvas, 16x12 inches. Signed in lower left-hand corner: M. P. A number of people are grouped in an open corridor, from which through archways one looks out into the blue sky. It is an evening scene, and large yellow paper lanterns furnish the light within. People in fancy costume are at tables, with refreshments. Behind them, move waiters. In the foreground, seated upon the floor, musicians in fanciful costume are playing.

PATERSON, JAMES—BRITISH

BORN in Glasgow, August 21, 1854. STUDIED in Paris and in Italy.

AWARDED: Honorable mention, Paris Salon, 1890.

P3 COAST OF TENERIFFE

Purchased from the Crow Acquisition Fund

Water color on paper, 14x21 inches. Signed in lower left-hand corner: James Paterson, El Burgo Teneriffe. There is a rock-bound bay, whose shore from the viewpoint chosen forms the foreground, fills the left, and extends across in the distance. A bit of sky in warm diffused light, is seen over it. The rocks are rugged and storm worn, their upper surfaces enriched by grass, mosses and shrubbery. At the foot of the winding cliff, the water breaks, and forms a long ziz-zag fringe of white at the edge of its deep blue. The work is handled with a technique broad and decisive.



HANS SCHÖPPER

S9 PORTRAIT OF A LADY

PATRICK, JOHN DOUGLAS—AMERICAN

BORN in Hopewell, Pa., August 17, 1863. PUPIL of Boulanger, Lefebvre, Moret and Chartran in Paris.

AWARDED: Medal of the third class, Exposition Universelle, Paris, 1889.

P4 LUNA

Lent by Mr. Charles Nagel

On canvas, 22x30 inches. Signed in lower left-hand corner: Douglas Patrick. Along the edge of a pale disk, which appears from a vague background of blue, the head, arms and upper torso of a woman are painted. One arm is raised over the head and its hand holds back the hair; the other hand holds an open book, into which her eyes gaze dreamily.

PEARCE, CHARLES SPRAGUE, A. N. A.—AMERICAN

BORN in Boston, Mass., October 13, 1851; DIED in Paris, 1914. PUPIL of Bonnat in Paris.

AWARDS: Medal, Boston, 1878; honorable mention, Paris Salon, 1881; medal of the third class, Paris Salon, 1883; gold medal, Mechanics Institute, Boston, 1884; Temple gold medal, Pennsylvania Academy of the Fine Arts, 1885; gold medal of honor, Ghent, 1886; gold medal, Munich, 1888; diploma of honor, Berlin, 1891; gold medal, Atlanta Exposition, 1895; gold medal, San Francisco; silver medal, Pan-American Exposition, Buffalo, 1901; Vienna, Stadts gold medal, 1898. Chevalier of the Order of Leopold, Belgium; Chevalier of the Order of the Red Eagle, Prussia; Order of Dannebrog from King of Denmark, 1899.

P5 A FAIR LABORER

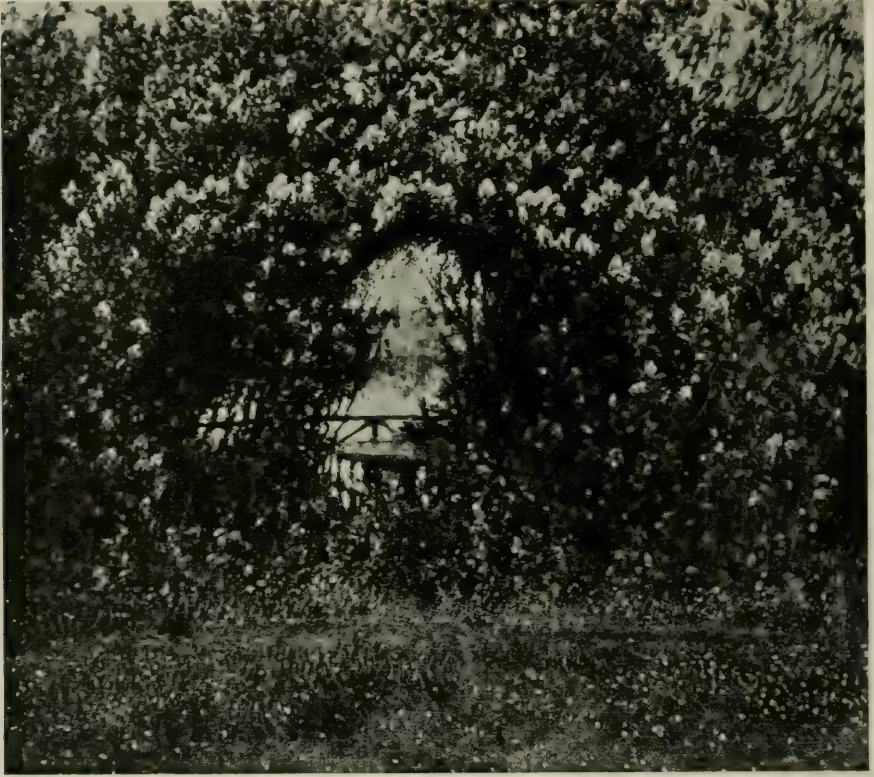
Presented by Mr. and Mrs. William J. Lemp, 1896

On canvas, 20x14 inches. Signed in lower left-hand corner: Charles Sprague Pearce, Paris. Along a path in the field, a young woman comes. Over her shoulder she carries a spade, and glances aside, apparently at the blossoms by the way. Her neat, well-patched garb of lively grays, and her wooden shoes picturesquely suggest the toiler, but her smooth, pink face and hands are those of the young woman to whom labor in the gardens is a vocation. The setting suggests the springtime, in cool grayish greens and clear gray-day light.

PELOUSE, LEON GERMAIN—FRENCH

BORN in Pierrelet, France, 1845; DIED, July 31, 1894.

AWARDS: Medal of the second class, Paris Salon, 1873; medal of the first class, Paris Salon, 1876; silver medal, Exposition Universelle, Paris, 1878; Legion of Honor, 1878.



ANSHELM L. SCHULTZBERG

STO LILACS; EVENING EFFECT

P6 SAND DUNES, SOUTHERN FRANCE

Presented by Mr. and Mrs. Henry Hitchcock, 1883

On canvas, 64x94 inches. Signed in lower left-hand corner: G. Pelouse, 1878. An expanse of undulating, sparsely-covered country, levels out to meet a luminous, cool sky, where excellent values set the horizon far back; on the left hand, trees and shrubs rise above the horizon. In the foreground two donkeys stand, and a trifle farther off, in the shadow of a tree is a cart. One animal wears a pack-saddle, and a woman stands by him with a bundle, while the other donkey pricks his ears inquiringly. These details in this picture help to give the effect of expanse, while quite subordinate to the broader interpretative theme.

PERRAULT, LEON BAZILE—FRENCH

BORN in Póitiers, 1835. PUPIL of Picot and Bouguereau.

AWARDS: Medals at Paris in 1864 and 1876, and at the Philadelphia Centennial, 1876; bronze medal, Paris Exposition, 1889; silver medal, Paris Exposition, 1900. Legion of Honor, 1887.

P7 PEASANT GIRL

Lent by Mr. George B. Leighton

On canvas, 28x60 inches. Signed in lower left-hand corner: L. Perrault, 1879. A little peasant girl has become tired of carrying her burden and has deposited the bundle on the ground to serve as a pillow upon which to rest her head. Her face is animated with health and contentment, as she smiles at the observer. Her feet are bare; she wears a peasant costume—a blue skirt with a striped brown apron, and a white waist. Her sleeves are rolled above the elbows, revealing well-rounded arms, which are raised, and her hands clasped above her head in a restful pose. It is realistically painted.

PETERS, CHARLES ROLLO—AMERICAN

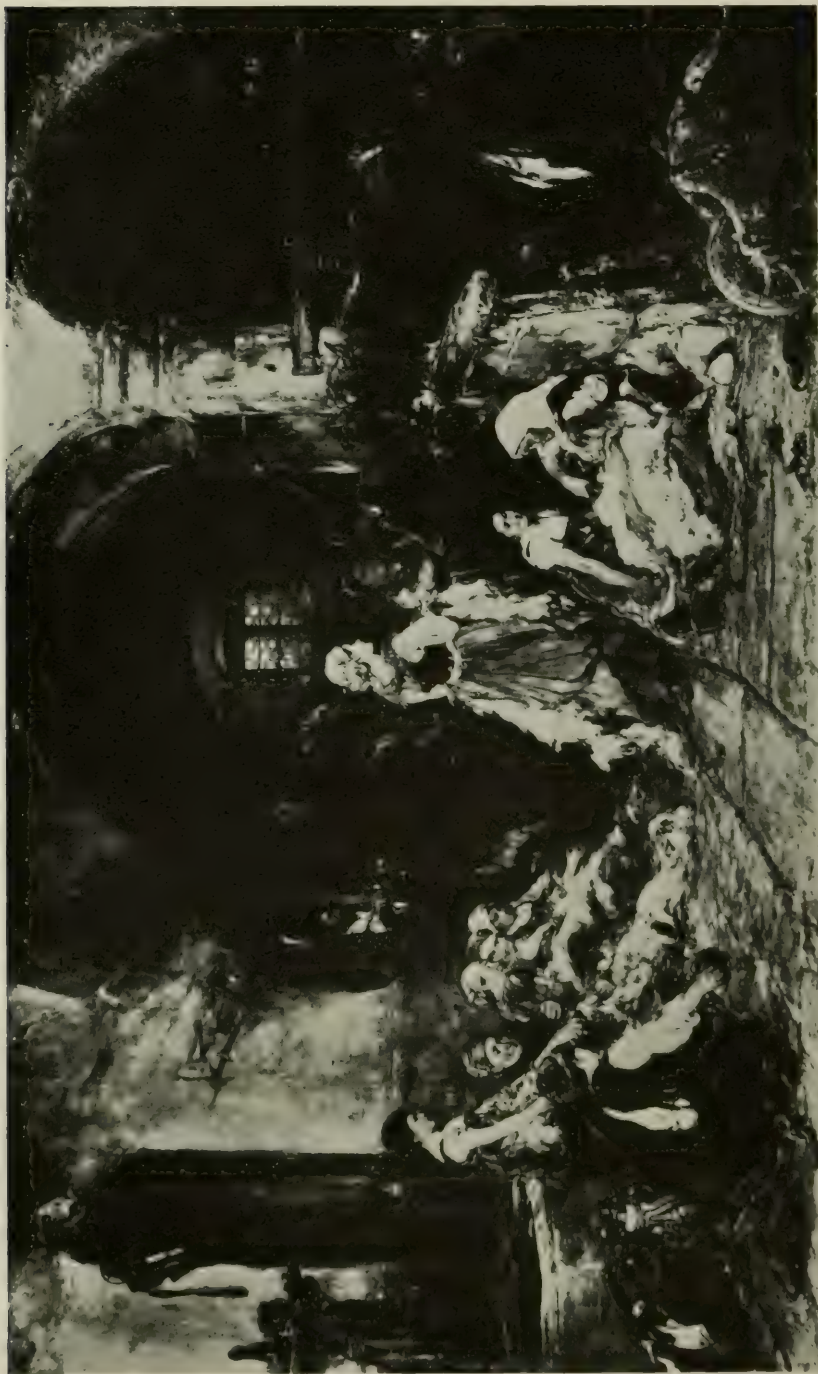
BORN in California, April 10, 1862. PUPIL of Virgil Williams in San Francisco; l'Ecole des Beaux Arts, under Gérôme and of Boulanger and Lefebvre in Paris.

AWARDS: Bronze medal, Pan-American Exposition, Buffalo, 1901; silver medal, Universal Exposition, St. Louis, 1904.

P8 NOCTURNE

Purchased from the W. K. Bixby American Art Acquisition Fund, 1908

On canvas, 24x16 inches. Signed in lower left-hand corner: Charles Rollo Peters. In quiet, dark water in the middle picture the forms of trees and a house, white in daytime, now blue-gray in quiet moonlight, are reflected. As its title suggests it is in warm grays and gray browns, with orange light from the window of the house.



S11 SHEEP SHEARING IN THE BAVARIAN HIGHLANDS

WALTER SHIRLAW

PETROCELLI, ARTURO—ITALIAN

BORN in Naples, Italy, August 17, 1861. PUPIL of his father.

P9 GROUP

Bequest of Mr. Ezra H. Linley, 1911

On canvas, 16x26 inches. Signed in lower left-hand corner: A. Petrocelli. A number of men and a woman are depicted as resting in an outdoors setting, perhaps a courtyard. Some sit upon the ground; the woman and one man upon a bench; one lies down upon a skin and smokes; another propped up against a heap of bags is asleep. A jug, a wine flask and other accessories stand or lie about.

PHILIPES, LEOPOLD—FRENCH

BORN in Villeneuve-Sur-Lot. STUDIED under Bouguereau.

AWARDED: Honorable mention, Paris Salon, 1886.

P10 AT THE WINDOW

Lent by Mr. George B. Leighton

On canvas, 22x18 inches. Signed in lower right-hand corner: Leopold Philipès, Villeneuve-Sur-Lot, 1884. The most remarkable example of faithfulness in rendering minutiae to be found in the Museum. With the presentation of details as a primary aim, the artist has framed the chief objects of the picture in a window, against the soft darkness of the room beyond, but themselves illumined by clear light from out of doors. The wall about the window is of red brick, grayish stone and mortar well drawn and colored. The wooden shutter is opened inward, widely, so that only its edge is seen, and in a chair by the sill, in profile, a gray-clad woman knits. A jug and bread are upon a table. A tortoise-shell cat sits upon the sill, one paw in the work basket, and looks up into the face of its mistress. Every hair on the cat, every thread in the woman's garb, is painted, yet the effect is broad.

PICARD, GEORGES—FRENCH

BORN in Remiremont, Vosges, France, 1857. PUPIL of Jean Leon Gérôme and of l'Ecole des Beaux Arts, Paris.

P11 A BOOK IN THE HAREM

Purchased and presented by Mr. William J. Lemp

On canvas, 31x18 inches. Signed in lower left-hand corner: G. Picard. A girl is posed upon a rug, propped up by other fabrics, and holds a book upon her knee and reads. Rich decorative fabrics in blues and reds surround her; they are arranged to fill the large spaces about the figure, to please the eye without distracting too much attention from the figure.

P12 THE SISTERS

Purchased and presented by Mr. Wm. J. Lemp

On canvas, 17x31 inches. Signed in lower left-hand corner: G. P. In a secluded nook, on a small stream overgrown with plant



EDWARD E. SIMMONS

S17 TIRED OUT

forms, a row boat is against the bank, an oar idling in the row-lock. A little girl upon a thwart has fallen back as though asleep and rests in the lap of a young woman in the end seat of the boat, who sits patiently. About them the country is quietly picturesque. There are houses beyond, the suggestion of a bridge and higher ground in the distance. The tones run through greens and grays. The figures afford fresh notes of blue.

PILLE, CHARLES HENRI—FRENCH

BORN in Essommes (Aisne), 1845; DIED in Paris, March 4, 1897. PUPIL of Barrias.

AWARDS: Medal of the third class, Paris Salon, 1869; medal of the second class, 1872. Chevalier of the Legion of Honor, 1882.

P13 A MOMENT OF DOUBT

Presented by Prof. Halsey C. Ives

On canvas, 29x23 inches. Signed in lower right-hand corner: H. Pille. Beneath a vine-clad arbor, in the garden of a restaurant, a postillion has seated himself at a table, and hesitates, while a prepossessing young woman bends over the table to ask his pleasure. A goblet of wine is in his hand, a pitcher on the table. Numerous figures are in the scene, some of them at another table, others playing at tenpins. The man, with brilliant dress of the 18th century and enormous black riding boots, is a picturesque figure excellently set in the surroundings.

PIRIE, GEORGE—BRITISH

BORN in Glasgow, Scotland, 1864. PUPIL of Boulanger and Lefebvre in Paris.

P14 A PUPPY

Purchased by subscription and presented, 1896

On canvas, 19x13 inches. Signed in lower left-hand corner: Geo. Pirie. A most sympathetic presentation of the subject, painted in a broad, simple manner, in a color-scheme of grays.

PITTS, LENDALL—AMERICAN

BORN in Detroit, Mich. STUDIED in Paris under Jean Paul Laurens and Benjamin Constant.

P15 GOLDEN SHORES

Purchased from the W. K. Bixby American Art Acquisition Fund, 1910

On canvas, 22x29 inches. Signed in lower left-hand corner: L. Pitts. The scene is a lake among the mountains. One looks across the still mirror, to the picturesque red roofs of the houses and trees grouped at the foot of high hills and up pasture slope to a glimpse of distant snow peaks and a sky fresh with color and movement. It is a quiet, clear day, perhaps after rain. Cloud masses are sweepingly arranged in the lower blue, and tinged with pale color from the sun behind the hill.



F. HOPKINSON SMITH

SI8 THE CANONICA

PLANELLA Y RODRIQUEZ, JUAN—SPANISH

BORN in Barcelona.

AWARDS: Medals of the third class, Expositions at Madrid, 1881 and 1884; medal of the second class, National Exposition, 1887; medal of the first class, Exposition Universelle, Barcelona, 1888; gold medal of the second class, International Exposition, Munich, 1890; gold medal, International Exposition, Berlin, 1891; medal, World's Columbian Exposition, Chicago, 1893.

P16 THE LITTLE WEAVER

Presented by the Fall Festivities Association, St. Louis, 1893

On canvas, 27x22 inches. Signed in lower left-hand corner: J. Planella y Rodriquez, 1889. Exhibited in the Spanish Section, Department of Fine Arts, World's Columbian Exposition, Chicago, 1893, and for it the artist was awarded a medal. The interior of a factory with a little girl working at a loom. The figure of the child is well drawn and painted with firm touch. The complicated machinery is represented in a masterly way, the painting broad and simple, yet suggesting minute detail. The general color inclines to grayness. The child wears a pinkish-gray skirt and light blue waist. The artist has given in the attitude a pathetic significance—a protest against child slavery.

POLENOFF, HÉLÈNE—RUSSIAN

DIED in Moscow, November, 1898.

P17 AFTER THE BATH

Purchased by subscription and presented, 1893

Water color (gouache), on paper, 26x17 inches. Signed in lower left-hand corner: Hélène Polenoff, Moscow. The bath has been taken with the aid of a brass basin, and on a sheet thrown over a sofa, sits the little girl, putting on a stocking. The childish form is beautiful but meagre, and the artist has drawn its lines and surfaces with unusual perception and refinement. The head bent down, the face is half hidden in the dark hair. For the high lights, opaque white is used with discrimination. The brass bowl, the rug, the white sheet, are excellently painted.

PONTE, FRANCESCO DA (Bassano, the Elder)—ITALIAN

BORN in Vicenza, about the year 1475; DIED at Bassano about 1530.

This painter was the head of the family of the Bassans, and the founder of the school distinguished by their name. After receiving his technical education at Venice, he established himself at Bassano, a small town situated on the Brenta. If he was not a disciple of Giovanni Bellini, he was in the early part of his life one of the



S20 ANOTHER MARGUERITE

JOAQUIN SOROLLA Y BASTIDA

most precise followers of his style. Such is his picture of St. Bartholomew, in the cathedral at Bassano, which retains much of the hard and labored finish of Bellini. In the middle of his life his style became less dry and Gothic, as appears in his altar-piece, in the church of S. Giovanni, and his last works approached to the mellowness and freedom of the modern style, as is evident in his picture of the "Descent of the Holy Ghost," in the church of the village of Oliero, a grand composition, with a rich and harmonious tone of color, and a fine expression in the heads.

P18 ADORATION OF THE SHEPHERDS

Lent by Miss Thekla M. Bernays

On canvas, 72x50 inches. Not signed. A number of figures are gathered about the Infant and its mother; more, are on their knees; others approach with offerings, lambs and a bullock. The Child lies upon draperies, on a wicker cradle filled up with straw, so that He may be seen by the people. The mother lifts the linen cover and bares Him to view. By her side kneels St. Jerome; and Joseph stands near with a rustic staff in one hand, the other resting upon the bullock's neck. The place is at the steps of a palace, and a heavy banister of a palace stairway forms the nearer background; arches, a column and a tree, are just beyond, and glimpses of blue sky; winged cherubs ride upon a luminous cloud, and carry a ribbon with appropriate inscription. Two peasants stand upon the stairs, discussing the scene, and farther up are two doves. The colors are browns, blues, yellows, reds and whites, strongly massed, and brilliant at the center of the composition.

POORE, HENRY R., A. N. A.—AMERICAN

BORN in Newark, N. J., 1859. PUPIL of the Pennsylvania Academy of the Fine Arts, and of Peter Moran, Philadelphia; National Academy, New York; of Bouguereau and Luminais in Paris.

AWARDS: Cash prize of \$2,000, Competitive Prize Fund Exhibition, New York, 1887; bronze medal, Pan-American Exposition, Buffalo, 1901; second Hallgarten prize, National Academy, New York, 1888; silver medal, Universal Exposition, St. Louis, 1904; gold medal, Buenos Aires, 1910.

P19 THE SHORE

Purchased from the Art Museum Fund, 1910

On canvas, 35x40 inches. Signed in lower left-hand corner: H. R. Poore. A storm is passing, and a dark mass of lowering cloud spreads over the sea toward the right. In other places the clouds are lighter. The water tumbles and lashes near the shore. One looks into it from a low bank, grown with grasses and shrubs. Here at the end of a level road that comes down to the edge, stand a man and a horse looking out over the turbulent scene.



JOAQUÍN SOROLLA Y BASTIDA

S21 BEFORE THE BATH, VALENCIA

PUVIS DE CHAVANNES, PIERRE—FRENCH

BORN in Lyons, France, 1824; DIED, 1899. STUDIED under Ary Scheffer and Thomas Couture. Devoting his talent especially to mural decoration, in which he had no superior, he produced a large number of works, including the famous "History of the Various Sciences," in the great amphitheatre of the Sorbonne; the "Saint Genevieve" in the Pantheon, and "Summer" and "Winter" in the Hotel de Ville, Paris; "Ave Picardia Nutrix," in the Museum at Rouen; "Marseilles as a Greek Colony," in the Hotel de Ville at Marseilles, etc., etc., and the notable decorations in the Public Library at Boston, Mass.

AWARDS: Medal of the second class at the Salon of 1861; medal of the first class, 1864; medal of honor in 1882; he was given the cross of the Legion of Honor in 1867, and was made an officer of the Legion in 1877.

P20 LA CHARITÉ

Purchased, 1908

On canvas, 36x28 inches. Signed in lower right-hand corner: 94, P. Puvis de Chavannes. Three half-clad unfortunates are huddled in the protection of a wall of rock which projects into the picture from the left; beneath them, a little bundle of bare straw. The mother kneels upon the straw, holding a child whose arm is around her neck; an older child stands by the wall. The symbolic figure of a woman takes the mother by the hand, and stretches out her arm in a gesture of sympathy and blessing. The ground is snow-clad, and some trees help to form the composition. At the right, the level white area stretches away to the blue sea, above which the coldly beautiful sunset sky seems a mockery, and a reminder of the chillier night to come. There is beautiful, soft, harmonious color, but all is pale and gray and cold. All this is set forth in symbolism, not realistically; it is not an incident, which the master has painted, but an ideal.

PYLE, HOWARD, N. A.—AMERICAN

BORN in Wilmington, Del., March 5, 1853; DIED in Florence, Italy, November 9, 1911. He spent most of his life in Wilmington.

AWARDS: Medal, Columbian Exposition, Chicago, 1893; bronze medal, Exposition Universelle, Paris, 1900; gold medal for drawing, Pan-American Exposition, Buffalo, 1901.

P21 ROGER BACON

Purchased from the W. K. Bixby American Art Acquisition Fund, 1908

On canvas, 35x20 inches. Signed in lower right-hand corner: H. Pyle. The man so celebrated as the inventor of gunpowder is seen, seated on a bench, deep in thought. By his side, set in the wall facing the spectator, is an open furnace with a few burning coals. An open book and vessels are on the floor. Through a partly opened door in the background at the right, two women appear, one carrying a bowl and saucer. The thin reddish hair and the faint coals under the retort are almost the only decided touches of color in the painting.



JULIAN STORY

S27 M^{lle}. DE SOMBREUIL

RAEBURN, SIR HENRY, R. A.—BRITISH

BORN in the village of Stockbridge, now in the city of Edinburgh, March 4, 1756; DIED in Edinburgh, July 8, 1823. A Scottish portrait painter. He was educated at Heriot's Hospital, and at the age of fifteen apprenticed to a goldsmith at Edinburgh. From this he passed to miniature painting and to oil painting.

RI KIRKMAN FINLEY, M. P.; Lord Rector of
Glasgow University, 1819

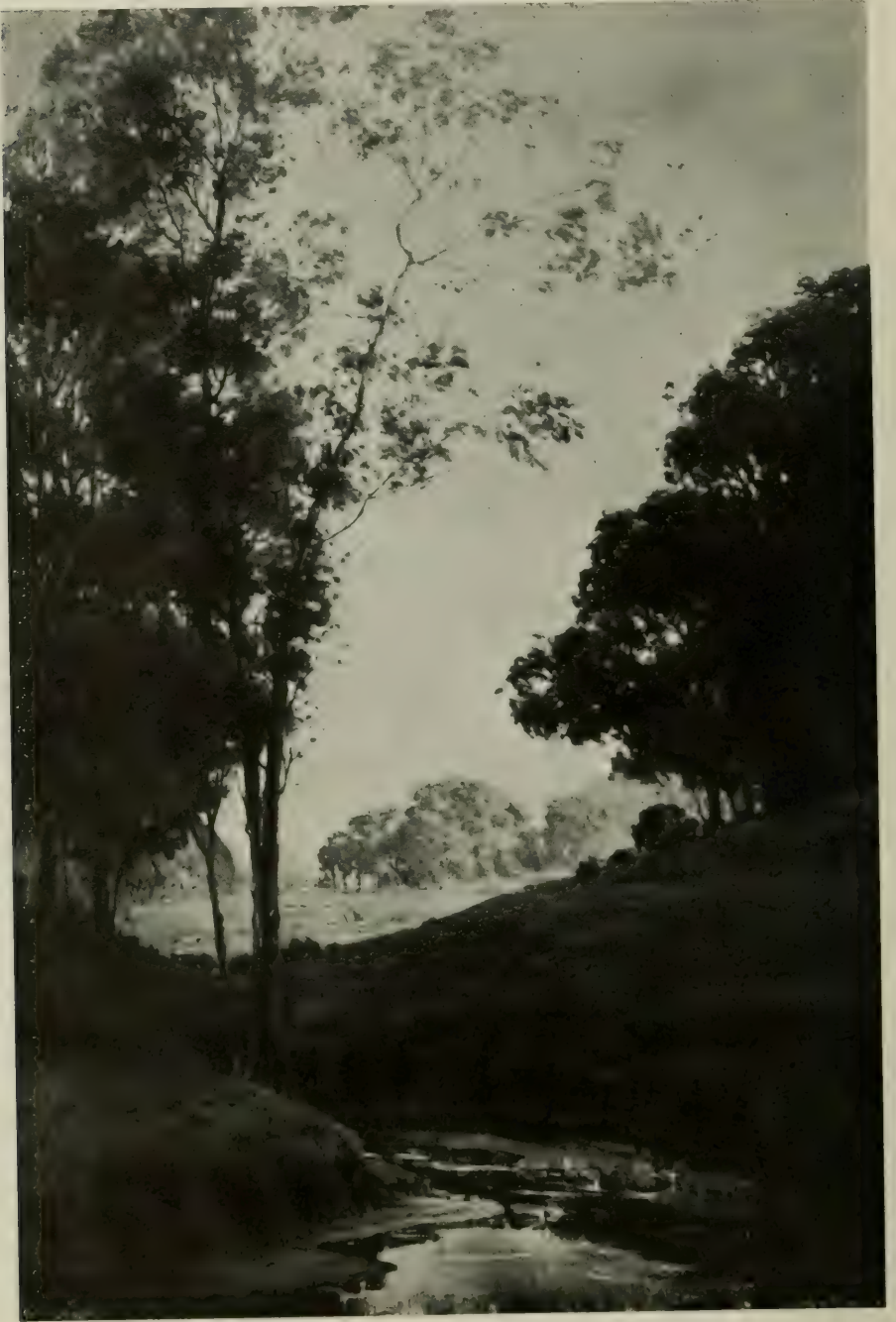
Purchased from the Art Museum Fund, 1913

On canvas, 35x27 inches. Not signed. With dignified cast of countenance and poise, a gentleman is portrayed, seated in a red upholstered chair. The subject wears a brown coat, open moderately at the front to reveal a white waistcoat and cravated stock. His hands are joined before him, over an arm of the chair. The flesh color, with the deeper tinted lips, the heavily shadowed dark blue eyes, topped by loose gray hair, are relieved against a dark brown background. It is a good example of Raeburn. The whole picture is very soft and broad, drawing and color firm, solid, clean and harmonious. The head and hands are treated simply, as usual with fine draughtsmanship and smoothly modeled flesh tones. The background, clothing and chair treated with just enough attention to keep their places as facts.

REDFIELD, EDWARD W.—AMERICAN

BORN in Bridgeville, Del., December 19, 1868. STUDIED at the Pennsylvania Academy of the Fine Arts, and in Paris with Bouguereau and Fleury.

AWARDS: Gold medal, Art Club of Philadelphia, 1896; bronze medal, Exposition Universelle, Paris, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901; Temple gold medal, Pennsylvania Academy of the Fine Arts, 1903; second Hallgarten prize, National Academy of Design, New York, 1904; Shaw Fund prize, Society of American Artists, New York, 1904; silver medal, Louisiana Purchase Exposition, St. Louis, 1904; Jennie Sesnan gold medal, Pennsylvania Academy of Fine Arts, 1905; Webb prize, Society of American Artists, New York, 1905; silver medal, Carnegie Institute, Pittsburgh, 1905; Fischer prize and Corcoran bronze medal, Corcoran Gallery of Art, Washington, D. C., 1907; gold medal of honor, Pennsylvania Academy of the Fine Arts, Philadelphia, 1907; first Clarke prize and Corcoran gold medal, Corcoran Gallery of Art, Washington, 1908; honorable mention, Salon, 1908; third medal, Salon, 1909; Harris medal, Chicago, 1909; gold medal, Buenos Aires Exposition, 1910; Lippincott prize, Pennsylvania Academy of the Fine Arts, 1912; gold medal, Society



FREDERICK OAKES SYLVESTER

S30 THE LIGHT THAT MAKES THE HEART GLAD

of Washington Artists, 1913; Potter Palmer gold medal and prize, Art Institute of Chicago, 1913; medal of the first class, Carnegie Institute, 1914.

R2 THE BROOK

Purchased from the W. K. Bixby American Art Acquisition Fund, 1909

On canvas, 38x50 inches. Signed in lower left-hand corner: E. W. Redfield, 1908. A partially snow-covered landscape, suggestive of Pennsylvania country. A few scattered wooden buildings and groups of bare brown trees are divided by a highway from which, under a stone bridge, a brook flows into the nearer picture. The dark water with thin floating ice and reflections, is expressively painted, as is the general topographical character of the picture. Each thing, the trees, the houses, the picket fences, Redfield loves so well, the long-tangled and beaten-down grass, the half-melted patchy snow, each is given its particular quality of representation. His direct manner of representing each homely object appeals to one's sense of the truth of these facts. They are not beautiful, but they please.

REMINGTON, FREDERIC, A. N. A.—AMERICAN

BORN in Canton, N. Y., October 4, 1861; DIED in Ridgefield, Conn., December 26, 1909. PUPIL of Yale Art School.

AWARDS: Silver medal, Exposition Universelle, Paris, 1889; medal, World's Columbian Exposition, Chicago, 1893.

R3 A DASH FOR TIMBER

Presented by the Fall Festivities Association, St. Louis, 1893

On canvas, 48x84 inches. Signed in lower left-hand corner: Frederic Remington, 1889. A mounted squad of western scouts, pursued by a band of Indians, gallops toward the spectator across an arid plain. Several of them have turned in their saddles to fire at their pursuers. To the left is a group of trees toward which the men are hastening for shelter. There is sunshine, and the shadows, in contrast with it, are deep purple in effect. There is almost photographic literalness in the drawing of the horses and figures, but the technique is broad and has in it the vigor and dash of the subject.

RITSCHEL, WILLIAM, A. N. A.—AMERICAN

BORN in Nuremberg, Germany, July 11, 1864. PUPIL of Professors A. Kaulbach, Lindner and Raupp, Munich.

AWARDS: Honorable mention, Carnegie Institute, 1912; bronze medal, State Fair, Dallas, Tex., 1913; gold medal, National Arts Club, New York, 1914.

R4 SHORES OF MONTEREY, CALIFORNIA

Purchased from the Art Museum Fund, 1913

On canvas, 48x58 inches. Signed in lower right-hand corner: W. Ritschel. One looks over low, boulder-like rocks, that jut up a little above the water, out to the smashing breakers and beyond



GARDNER SYMONS S31 THROUGH SNOW-CLAD HILLS AND VALLEYS

to the ever restless sea. It is the turning hour, and the horizon sinks away, the gray blues of the water, the purple gray sky, blending. Nearby, long shadows mark where the tops of the stones are unsubmerged. The white foam is but faintly pink where it reflects the sky. The rocks of the lower picture are massive, and clearly defined. It is a work of deep poetic feeling, and with the power of full and intimate knowledge.

ROOS, PHILIP PETER (called Rosa da Tivoli)—GERMAN

BORN in Frankfort, Germany, 1655; DIED in Rome, 1705.

R5 AFTER THE HUNT

Presented by Mrs. Adele Morrison

On canvas, 65x85 inches. Not signed. In a landscape, three dogs are minding the trophies of the day. Two of them are chained together, and one looks off towards the distance, perhaps toward someone approaching, and with a touch of warning, while the other watches the third, only partly within the picture, who is nosing a big duck. A couple of birds and a deer constitute the prizes. The deer is thrown over a rock and by it leans a long-barreled gun and leather case.

R6 STAMPEDE OF HORSES

Presented by Mrs. Adele Morrison

On canvas, 65x85 inches. Not signed. In a landscape, stretching to a far distance and dotted with every romantic convention to please the eye, the artist has achieved a very interesting composition. His sky is carefully studied, the blue showing between clouds that have a floating quality, and stretch far back over the distant hills. A group of horses in the central foreground are in wild turmoil. They have been fighting and several necks are lacerated. Two or three men with clubs try to reduce them to more peaceful humor. A barking dog or two contribute. Beyond, are other horses and men. From this scene of action the brown country stretches away romantically through fields and runs to distant hills. A light-blue river winds toward the foreground, bearing boats and men.

SALMSON, HUGO—SWEDISH

BORN in Stockholm, Sweden, 1843; DIED at Lund, August 1, 1894. PUPIL of the Academy of his native city, and of Charles Comte in Paris. At the Salon of 1878 he received honorable mention and a medal of the third class, 1879. Chevalier of the Legion of Honor, 1879, and Officer of the Legion in 1889.

S1 THE ARMOR STAND

Lent by Mr. George B. Leighton

On wood, 10½x8 inches. Signed in lower right-hand corner: Hugo Salmson. A gentleman stands before a wall upon which armor is arranged and examines it with his lorgnette. He is a decorative figure, in his long silk coat embroidered with white



EDMUND C. TARBELL

TI PREPARING FOR THE MATINEE

and gold, his white stockings, red-heeled slippers, and powdered wig. His hat is under his arm and a long sword is protruding from his coat-tails; evidently he has just entered the hall. There are paintings, too, upon the red wall, and lower, a couch upholstered in red and green. The rest is brown and dark, save where a ray of yellow sunlight strikes.

SALTZA, CHARLES FREDERICK VON—SWEDISH

BORN in Sorby, Sweden, October 29, 1858; DIED in New York, December 10, 1905. STUDIED at the Royal Academy in Stockholm; the Academy at Brussels; at Antwerp and in Paris.

S2 A JUDGE

Lent by the Heirs of the Artist

On canvas, 45x51 inches. Signed in upper left-hand corner. C. F. von Saltza. The portrait of an elderly, dignified, intellectual man, seated in a study, by a table on which are papers and books. Other books are on shelves beyond. The color is vigorous, with browns, reds and blacks predominating, and a frank quality of expressiveness in the work.

SARTE, M^{lle}. MARIE MADELEINE DEL—FRENCH

BORN in Paris. STUDENT of Fleury, Boulanger and Lefebvre.

AWARDED: Honorable mention, Paris Salon, 1886.

S3 THE BLIND BEGGAR

Presented by Mrs. William Stix, 1914, as a Tribute to the Memory of Her Husband

On canvas, 55½x42 inches. Signed in lower right-hand corner: M. del Sarte, 1886.

An old mendicant and a young girl in the city street, asking alms. The figures stand in the recess of a building. The old man's head is thrown back in a pose of dumb appeal, and the child's face wears the expression which she has learned so well. The composition is of sentimental interest. The coloring is dark, in the academic style.

SARTO, ANDREA DEL—ITALIAN (attributed to his school)

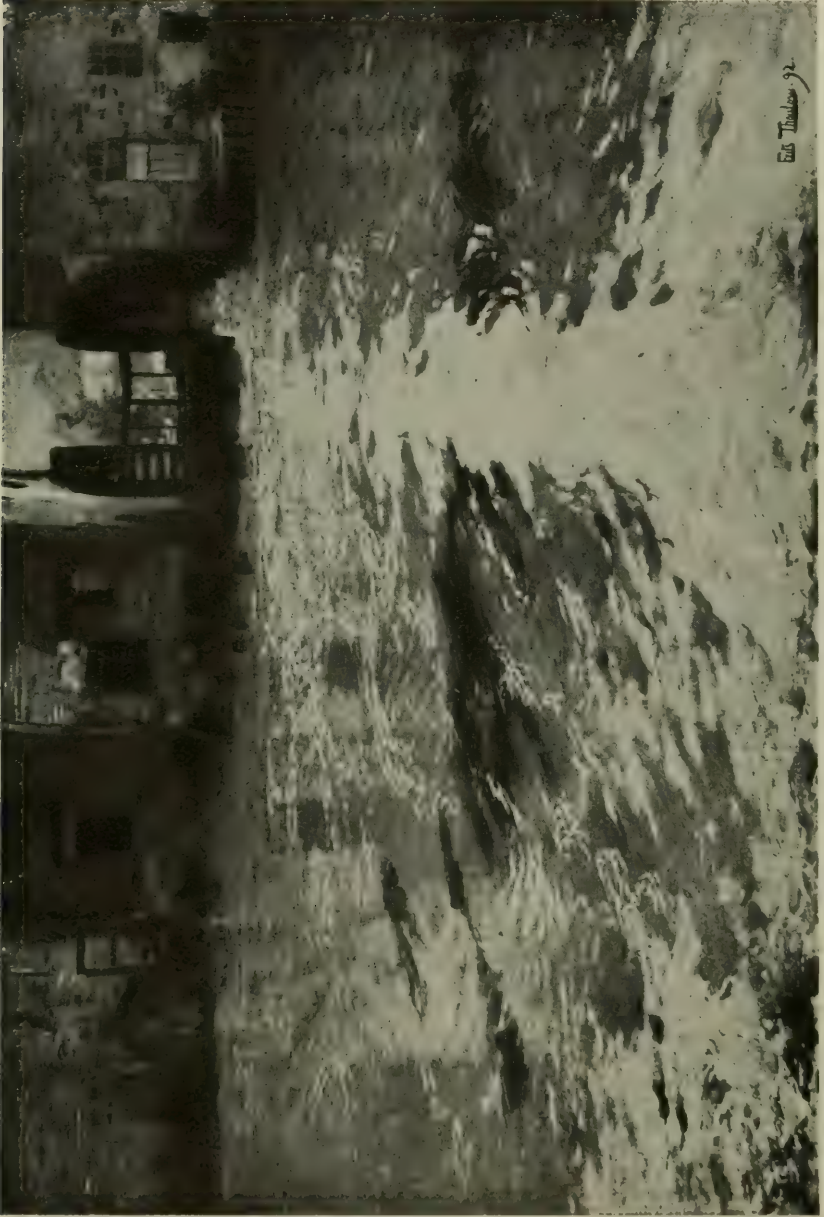
BORN in Florence, Italy, 1486; DIED in Florence, 1531.

He was strongly influenced by the cartoons of Leonardo da Vinci, Michael Angelo and Fra Bartholomeo. Considered by Vasari one of the foremost Italian painters of his time.

S4 VIRGIN AND CHILD ENTHRONED

Presented by Mr. Thomas Appleton

On canvas, 59x45 inches. The Virgin, Child and St. Ann are seated against a pier between two archways; on either hand through each archway, opens a romantic landscape view of castle



Ed. Thaulow, Jr.

T4 BEHIND THE MILLS

FRITZ THAULOW

crowned hills, rolling green fields and blue distance. St. Ann is in purple robes, a white drapery about her head, one hand upon the Virgin's shoulder, the other extended. At her feet is seated Mary, holding the infant Christ, in her lap. She wears a red upper dress, blue skirt, and a cloak of blue green which envelops her head and falls behind her figure. The infant is nude. Further down two saints are kneeling. The one, in gray monastic robe in an attitude of prayer, or homage. The other also is offering homage. He is garbed in purple tunic with red mantle, and carries in his hand a book; on either hand partly relieved against the open archways and the landscape beyond, stand two figures—St. Sebastian and St. Roch. St. Sebastian at the left, is nearly nude, slight drapery hanging from one arm and falling across the torso. Numerous arrows symbolize his manner of martyrdom, and the palm, his place as a martyred saint. St. Roch at the right rests his right hand upon a staff and with his left hand holds up the edge of his tunic.

SCHLEGELL, GUSTAV VON—AMERICAN

BORN in St. Louis, Mo., September 16, 1877. STUDIED under Robert Koehler in Indianapolis; Carl Marr, Munich; Laurens and Laurent in Paris.

AWARDS: The Fine Arts Building Prize, Society of Western Artists, 1914; honorable mention, Artists' Guild Competitive Exhibition, St. Louis, 1915.

S5 FINISTERRE

Purchased from the Art Museum Fund, 1913

On canvas, 32x37 inches. Signed in lower right-hand corner: G. von Schlegell. The vista is over the edge of a level foreground, near the sea, to where gray horizon melts into sky; many luminous tones give the sky its feeling. On either hand are low jutting headlands, that nearly lock in the bay. Along the edge of the nearer shore, a man urges two straining animals to drag a load.

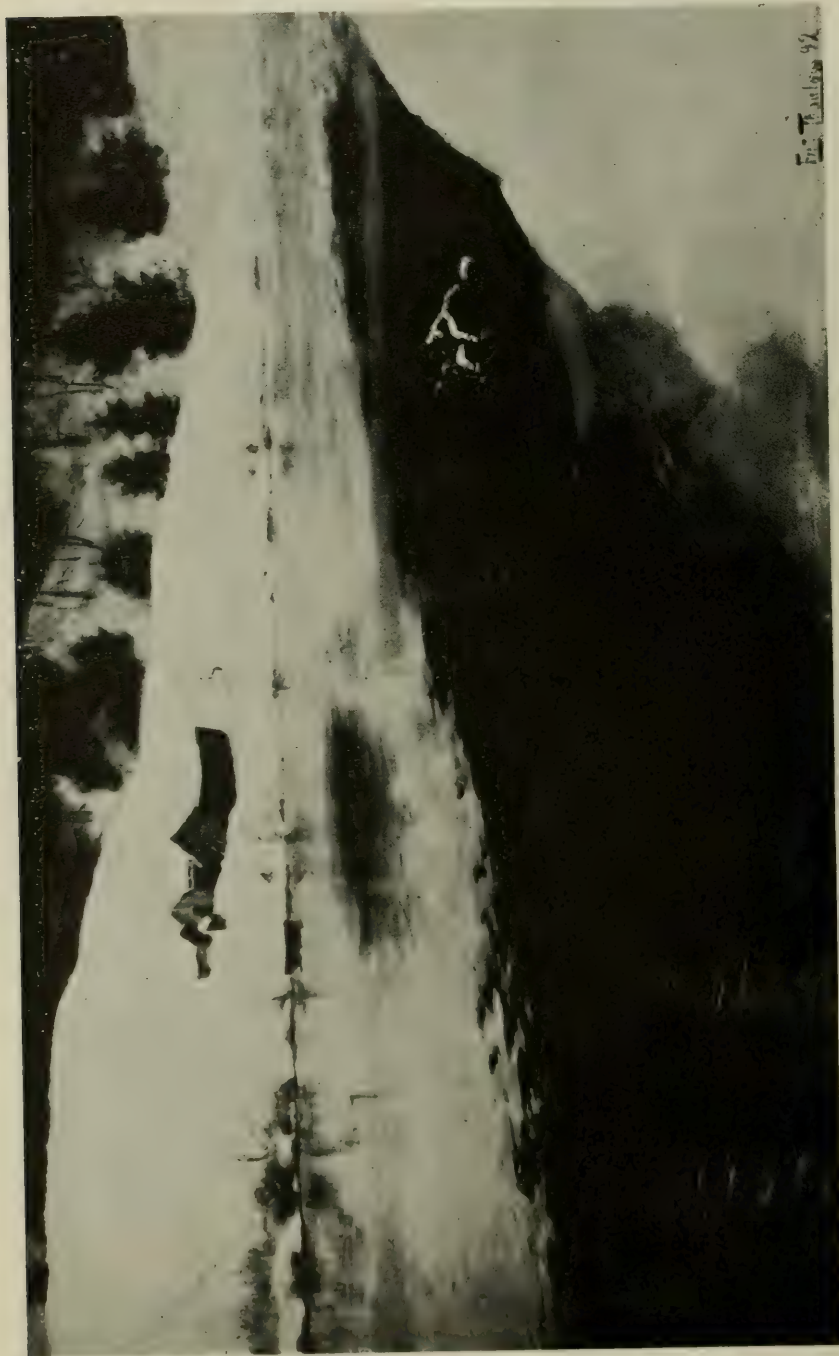
SCHMITT, ALBERT FELIX—AMERICAN

BORN in Boston, 1873.

S6 SYMPHONY IN BLUE

Purchased from the Crow Acquisition Fund

Water color, 16x25 inches. Signed in upper right-hand corner: Albert F. Schmitt, 1906. Pottery, glass and lacquer objects are grouped upon a dark, polished surface and painted with fine technical consistency. They are treated broadly, with strong feeling for texture as well as color, tone and value.



Fr. Thaulow 92

T5 IN MARCH

FRITZ THAULOW

SCHNARS-ALQUIST, HUGO—GERMAN

BORN in Hamburg, Germany, October 29, 1855. STUDIED with Gude in Berlin.

AWARDS: Gold medal, Victoria, Australia; Order of the Red Eagle, Fourth Class.

S7 A NARROW ESCAPE

Presented by Mr. William McMillan, 1897

On canvas, 98x79 inches. Signed in lower right-hand corner: Schnars-Alquist, 1892. A large side-wheel steamer is churning and plunging into the foreground, through heavy dark water, under threatening skies, in fading daylight. A yawl-rigged fishing boat has crossed her bows on a starboard tack, apparently having hauled very close up into the eye of the wind in order to do so, while the steamer also has altered her course to starboard and has reversed her paddle wheels. Half the sun's disk is above the waves, and penetrates the horizon clouds with a dull glow that spreads about, but hardly affects the blue black water.

SCHOFIELD, W. ELMER, N. A.—AMERICAN

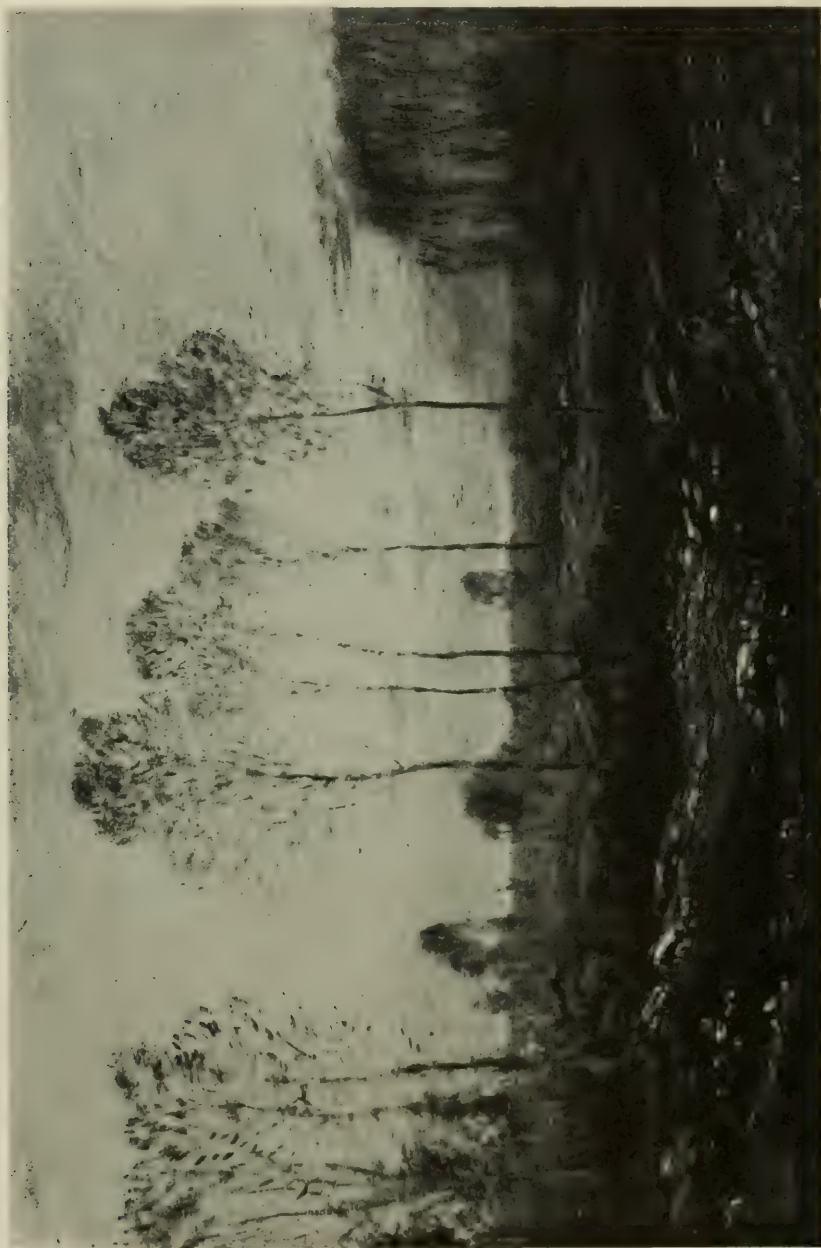
BORN in Philadelphia, Pa., 1867. STUDIED at the Pennsylvania Academy of the Fine Arts, Philadelphia; in the Academie Julian, Paris, under Bouguereau, Doucet, Ferrier and Aman-Jean.

AWARDS: Honorable mention, Art Club of Philadelphia, 1898, and Exposition-Universelle, Paris, 1900; Webb Prize, Society of American Artists, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; First Hallgarten Prize, National Academy, New York, 1901; honorable mention, Carnegie Institute, Pittsburgh, 1901; Jennie Sesnan Gold Medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1903; gold medal of honor, Carnegie Institute, 1904; silver medal, Universal Exposition, St. Louis, 1904; gold medal, Buenos Aires, 1910; Inness Gold Medal, National Academy of Design, 1911. MEMBER of the National Academy, 1907.

S8 THE LOCK

Purchased from the Art Museum Fund, 1910

On canvas, 38x48 inches. Signed in lower right-hand corner: Schofield, 1908. A short stretch of canal is shown in the foreground among the boats, and there is a suggestion of the lock beyond. At the left foreground is a bank with yellow grass and half melted snow, upon which sunshine and shadow play; beyond the canal are clustered mills and houses. The snow is melted away from the roofs but lingers in places where it has been shielded from the sun. The sky and the water are leaden, yet both yield a pleasing variety of color. The picture is very harmoniously composed, true as to values and painted with an admirable certainty of touch. Realism that, aside from the picturesque of its subject, attracts by its frank method.



DWIGHT W. TRYON

T₉ NIGHTFALL

SCHÖPFER, HANS (the Elder)—GERMAN

BORN in Munich, about 1545; DIED in 1610.

S9 PORTRAIT OF A LADY

Purchased from the Art Museum Fund, 1915

On wood panel, 21½x15 inches. An inscription in upper right-hand corner: *Aetatis Suæ XX Iar* and also a crest, a red shield (chevron) with a helmet and a mantling of red.

A portrait of a young woman with yellow hair in braids, dressed in brown, and wearing also a quantity of jewels, gold and silver chains. The flesh color is very pink and there is great attention to detail in the costume, jewelry and lace. The canvas has the appearance of great sincerity throughout.

SCHULTZBERG, ANSHELM LEONARD—SWEDISH

BORN in Stockholm, Sweden, 1862.

AWARDS: Honorable mention, Exposition Universelle, Paris, 1889; medal of the third class, Paris Salon, 1891; medal, World's Columbian Exposition, Chicago, 1893; honorable mention, Barcelona, 1898; Commemorative diploma and gold medal, St. Louis Universal Exposition, 1904. Knight of the Order of Gustavus Vasa.

S10 LILACS, EVENING EFFECT

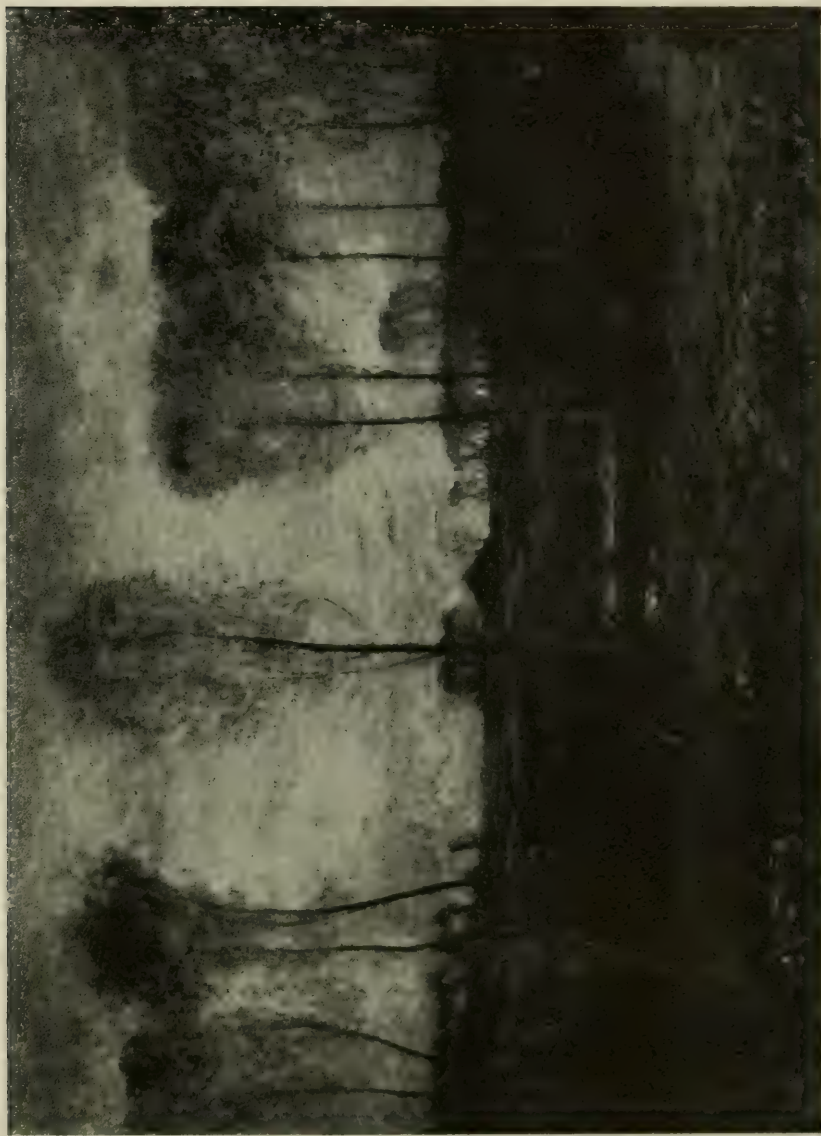
Purchased by subscription and presented

On canvas, 39x43 inches. Signed in lower right-hand corner. A. Schultzberg. In the end of a garden appears a decorative gateway of lilac bushes, in bloom, and beneath an archway of the boughs, a table stands invitingly; one looks out over shimmering water to a further bank, and to luminous sky; above, a deeper blue appears in the spaces of the violet lacework of blossoms. In the foreground, little flowers besprinkle the green-carpeted garden. An intimate character pervades the work. All is painted with sympathetic and devoted care, and the composition pleases; an effect obtained by scraping and spotting to get vibration.

SHIRLAW, WALTER, N. A.—AMERICAN

BORN of American parents in Paisley, Scotland, August 6, 1838; DIED in Madrid, Spain, December 26, 1909. Brought to the United States, 1840. Became bank-note engraver, but later devoted himself to painting. PUPIL of the Bavarian Royal Academy, and of Raab, Wagner, Ramberg and Lindenschmidt in Munich.

AWARDS: Medal, Royal Academy, Munich; medal, Centennial Exposition, Philadelphia, 1876; honorable mention, Exposition Universelle, Paris, 1889; Lotus Club Purchase Fund, National



TIO BEFORE SUNRISE

DWIGHT W. TRYON

Academy, 1895; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Universal Exposition, St. Louis, 1904. MEMBER of the National Academy, 1888, and was one of the founders of the Society of American Artists.

S11 SHEEP SHEARING IN THE BAVARIAN HIGHLANDS

Purchased from the Art Museum Fund, 1910

On canvas, 50x84 inches. Signed in lower right-hand corner: Walter Shirlaw. The scene is laid in a vaulted stable of substantial masonry. In the foreground, women are seated on the floor, along the wall and against a manger partition, with sheep in their laps. A man farther back is pouring wine. Toward the right a row of pillars divides the place, and the space to the right of the pillars is cut off by a stall in the foreground. Here a cow stands, in profile, with her head out over the stall partition.

The composition is most carefully studied in line, color and masses of light. It is especially instructive among our modern paintings as a thoroughly prepared picture, and a remarkably good example of the Munich school. The figures all have been carefully developed as to details, and the animals, too, have been studied in detail and composition sketches. The atmosphere of the place is felt, and the darker recesses have their telling effect in the color composition and in the imaginative presentation of the subject. In color the work necessarily is moderately low in key, but in the foreground the highest lights are brilliantly light. There is plenty of rich color in the costumes, much good flesh painting and interesting types. At the time the picture was painted it was considered a most important work.

S12 STUDY FOR SHEEP SHEARING

Presented by Mrs. Walter Shirlaw, 1912

On canvas, 8x12 inches. Signed in upper right-hand corner: W. Shirlaw. Four detail study sketches of sheep; three of the animals stretched out as in the operation of shearing.

S13 STUDY FOR SHEEP SHEARING

Presented by Mrs. Walter Shirlaw, 1912

On wood panel, 8x12 inches. Signed in lower left-hand corner: W. Shirlaw. Detail sketches of heads of several sheep, as though ranged at feeding troughs.

S14 STUDY FOR SHEEP SHEARING

Presented by Mrs. Walter Shirlaw, 1912

On canvas, 8½x10¼ inches. Signed in lower left-hand corner: W. Shirlaw. Detail sketch of cow's head, at stall.

S15 STUDY FOR SHEEP SHEARING

Presented by Mrs. Walter Shirlaw, 1912

On canvas, 8x12 inches. Signed in lower left-hand corner: W. Shirlaw. Detail for sheep shearing.



FRIEDRICH KARL VON UHDE

U1 A SEWING BEE IN HOLLAND

SHURTLEFF, ROSWELL M., N. A.—AMERICAN

BORN in Rindge, N. H., June 14, 1838; DIED January 6, 1915. PUPIL of Lowell Institute, in Boston; National Academy of Design, New York.

AWARDS: Bronze medal, Pan-American Exposition, Buffalo, 1901; bronze medal, St. Louis Exposition, 1904; Evans Prize, American Water Color Society, 1910. MEMBER of the National Academy, 1880.

S16 A HINT OF AUTUMN

Purchased from the W. K. Bixby American Art Acquisition Fund, 1910

On canvas, 12x16 inches. Signed in lower left-hand corner: R. M. Shurtleff, N. A. A characteristic "wood interior," which without being an important example, yet very well shows the spirit of Mr. Shurtleff's work. The composition is of a stone, moss and grass carpeted foreground, rising gently. A curtain of summer-foliaged trees is against the sky and soft light pierces through beneath the tree-tops. It is all sympathetically done, in pleasing greens with bright light in the openings and touches of light sky among the trees.

SIMMONS, EDWARD E.—AMERICAN

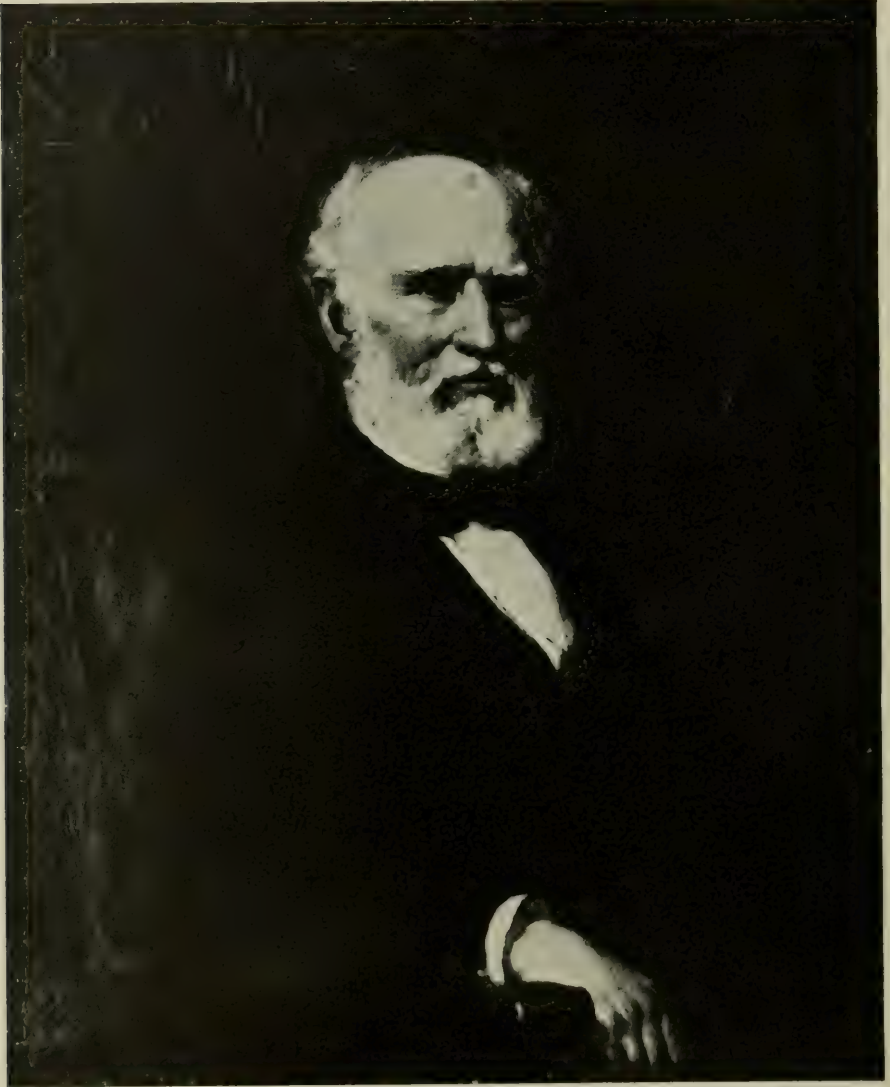
BORN in Concord, Mass., October 27, 1852. PUPIL of Boulanger and Lefebvre in Paris.

AWARDS: Honorable mention, Paris Salon, 1882; bronze medal, Paris Exposition, 1889; gold medal, Pan-American Exposition, Buffalo, 1901; Collaborative Prize, New York Architectural League, 1912.

S17 TIRED OUT

Presented by the Exposition and Music Hall Association, St. Louis

On canvas, 32x24 inches. Signed in lower left-hand corner: E. E. Simmons, Concarneau. At the side of the bed where her baby sits up wonderingly, the mother has fallen asleep. Her head has fallen over upon her arm that is lying on the bed. One hand hangs limply, and from it has dropped the knife she was using in her household work. She was peeling potatoes; some are in her apron, others on the floor. The grocery box which serves her for a seat, and other details, are evidences of a hard working, illy-rewarded life. The drawing and modeling of the partially relaxed figure, the face, firm and set even in the calmness of slumber, shows good draughtsmanship and the portion of the work containing the hands of the child is a most delicate and beautiful piece of color. From the standpoint of realism the canvas is an excellent example of technical skill.



FREDERICK P. VINTON

V7 PORTRAIT OF WAYMAN CROW

SMITH, F. HOPKINSON—AMERICAN

BORN in Baltimore, Md., October 23, 1838; DIED in New York, April 7, 1915.

AWARDS: Bronze medal, Pan-American Exposition, Buffalo, 1901; silver medal for water color, Charleston Exposition, 1902; gold medal, Art Club of Philadelphia, 1902; gold medal, American Art Society, Philadelphia, 1902; Commander of the Order of the Mejidich, 1898; Order of Osmanieh, 1900.

S18 THE CANONICA

Purchased from the Art Museum Fund, 1913

Water color, 31x24 inches. Signed in lower left-hand corner: F. Hopkinson Smith. A picturesque Venetian vista of reflecting water stretching away between buildings of gray and brown architecture and people in bright colors, very expressively set before us. The architecture is loosely handled, and simply suggested. The play of reflection in the water is very effective and appears to be the motive of the picture.

SONNTAG, WILLIAM LOUIS, N. A.—AMERICAN

BORN in East Liberty, Pa., 1822; DIED, 1900.

SELF-TAUGHT. MEMBER of the National Academy, New York, 1861.

S19 SCENE IN THE ALLEGHENIES

Presented by Mr. Charles Todd, 1881

On canvas, 33x57 inches. Signed in lower left-hand corner: W. L. Sonntag. A mountain landscape with a lake in the middle distance, and a cloud that descends among the hilltops, and in the valleys becomes a transparent veil. The foreground is detailed. There is atmosphere in the picture, and the charm of nature.

SOROLLA y BASTIDA, JOAQUIN—SPANISH

BORN in Valencia, Spain, February 27, 1863. STUDENT of the Academia de Bellas Artes of San Carlos.

AWARDS: Medals, International Expositions, Madrid, 1884 and 1890; medal, Munich, 1892; medal, World's Columbian Exposition, Chicago, 1893; medal of the third class, Paris Salon, 1893; medal of the second class, Paris Salon, 1895; medal of the first class, International Exposition, Munich, 1897; Grand Prix, Exposition Universelle, Paris, 1900; Cross of the Legion of Honor, 1900.

S20 ANOTHER MARGUERITE

Presented by Mr. Charles Nagel, 1894

On canvas, 51x78 inches. Signed near lower left-hand corner: J. Sorolla. A young woman, with downcast head and an expression of deep suffering in her shrinking face, sits, with manacled wrists, in a compartment of a Spanish third-class railway carriage. Two armed guards sit in the seat behind her. The sides of the



V8 THE OUTSKIRTS OF BERLIN

PAUL VORGANG

compartment are painted a dull yellow; the guards are in dark blue cloaks, with dark red facings, and the woman wears a black dress with white spots, and a dark shawl. Beside her, on the seat, is an orange and white checkered bundle. The effect of direct sunlight falling upon the benches at the right, and the cool reflections on the end of the car—from the windows at the left—are realistic in the extreme. As a study of gradations of light and shadow, of values, of fine tone, the picture is remarkable. It also most effectively tells the tragic story of the young woman, who, like her prototype of the Faust legend, in her despair has murdered her child, has been arrested and is now being conveyed to prison. The severity of the composition, its rigid lines and the sombreness of the figures intensify the impression given by the subject of the work.

S21 BEFORE THE BATH, VALENCIA

Purchased from the Art Museum Fund, 1911

On canvas, 69x44 inches. Signed in lower left-hand corner: J. Sorolla, 1909. A little girl is preparing for her dip in the sea. She sits upon a board at the side of a bath house, her clothes piled near, as she twists up her hair. Her poise, the natural pose and movements of her body, so splendidly suggested by the painter, all are innocent and naive. The little figure is beautiful, in its color, its outlines, and modeling of the form and in its play of light reflected from the great white cloth that flaps in the wind and blows toward her. At the little lady's feet the glistening water laps; it stretches away, in tumbling undulations, brilliant with blues and purples.

S22 UNDER THE AWNING, ZARAUS

Purchased from the Art Museum Fund, 1911

On canvas, 39x45 inches. Signed in lower right-hand corner: J. Sorolla, 1910. A scene on the sunny coast of Spain, where the blazing sand, the gleaming sea, and even the deep blue sky seem hot. There is a breeze, and it spreads back a little the dresses of three girls, and streams out their veils, as they stand beneath a canvas shelter, looking out over the sea. The figures in the foreground are full of life and spirit, as they stand for the painter's expression of light and air. The awning is not so conspicuously painted, but is felt in the picture through its influence upon the light. Beyond its protection, figures on the sands are in the sunshine.

S23 THE GARDEN OF THE ADARVES, ALHAMBRA,
GRANADA

Purchased from the Art Museum Fund, 1911

On canvas, 32x41 inches. Signed in lower right-hand corner: J. Sorolla, 1910. The composition shows a corner in a formal garden with rich masses of old stone, and of green foliage. The construction is broad and sketchy, but very effective. There are formally trimmed hedges, and blossoms here and there, and delightful passages of sunshine. A doorway in the farther wall opens to more distant sunlit landscape.



HORATIO WALKER

W1 THE WOODCUTTERS
Copyrighted, 1905

SOYER, PAUL CONSTANT—FRENCH

BORN in Paris, February 24, 1823; DIED, 1903. PUPIL of L. Cogniet.

AWARDS: Medal of the third class, Paris Salon, 1870; medal of the second class, 1882.

S24 THE BLACKSMITH

Presented by Miss Ellen J. McKee

On canvas, 13½x10½ inches. Signed in lower left-hand corner: Paul Soyer. A seated figure of a man in leather apron, enjoying his pipe after the day's work.

STEELE, THEODORE C.—AMERICAN

BORN in Owens County, Ind., December 11, 1847. PUPIL of the Munich Royal Academy under Benczur and Loefftz.

AWARDS: Academy medal, Munich, 1885; honorable mention, Exposition Universelle, Paris, 1900; Foulke Prize, Richmond, Ind., 1906; Fine Arts Building Prize, Society of Western Artists, 1909.

S25 THE MUSCATATUCK

Purchased by subscription and presented

On canvas, 18½x26½ inches. Signed in lower right-hand corner: T. C. Steele, 1893. An autumn landscape with gray-blue sky reflected in the water of the river in the left of the foreground. A low shore in grays and yellow-greens is covered with large boulders. Beyond, is a hillside with trees in bright greens, reds, browns and yellows.

STEVENSON, R. MACAULAY—ENGLISH

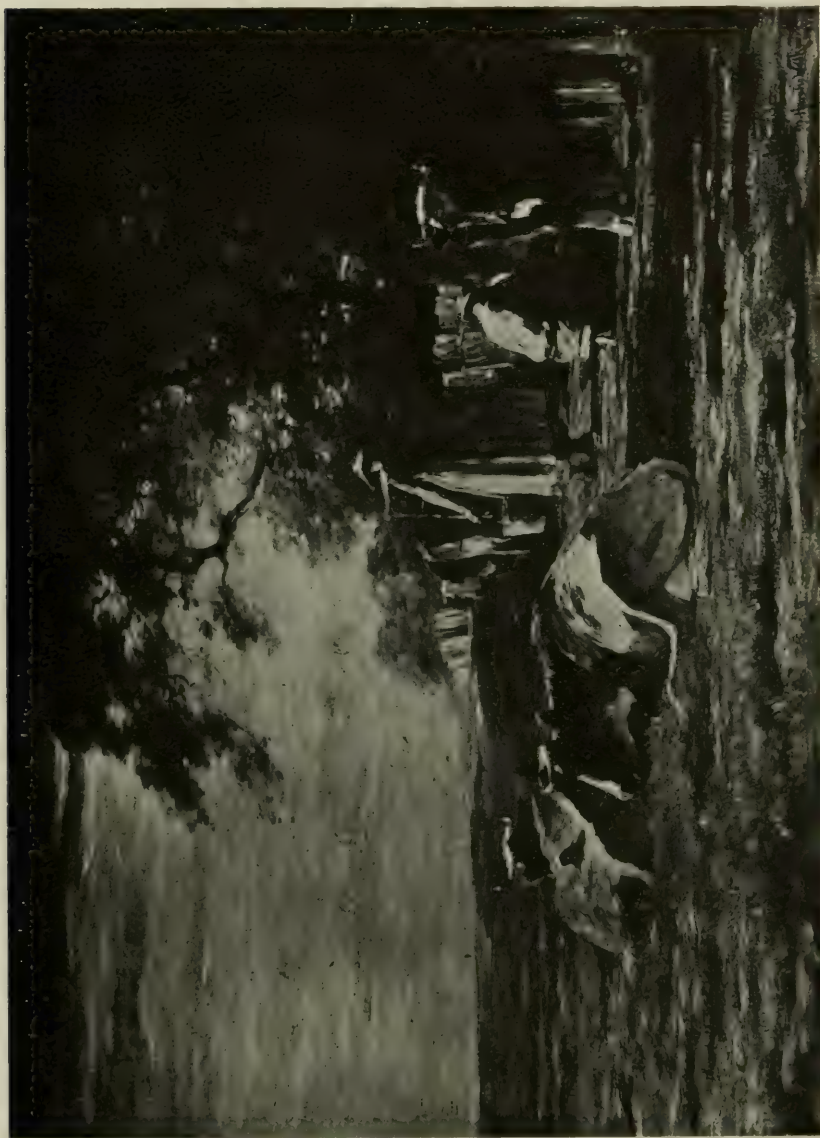
BORN in Glasgow, Scotland, 1864.

AWARDS: Gold medal, Munich, 1893; diploma of honor, Barcelona, 1894; gold medal, Brussels, 1897.

S26 A PASTORAL

Purchased by subscription and presented, 1896

On canvas, 12x15 inches. Signed at left of center, lower margin: J. Macaulay Stevenson. A Scottish hillside, near a loch, in early evening. The moon is ascending above a clump of trees in the middle distance. There is still in the eastern sky, a slight suggestion of the glow of a brilliant sunset. The painting is broad in technique and is full of poetic feeling.



W₂ EVENING; MILKING

HORATIO WALKER

STORY, JULIAN, A. N. A.—AMERICAN

BORN at Walton-on-Thames, England, September 8, 1857, of American parents, his father being the sculptor, William Wetmore Story. PUPIL of Frank Duveneck in Florence; Boulanger and Lefebvre in Paris.

AWARDS: Medal of the third class and honorable mention, Paris Salon, 1889; gold medal, Berlin, 1891; silver medal, Paris Exposition, 1900; silver medal, Pan-American Exposition, Buffalo, 1901. Chevalier of the Legion of Honor, France, 1901. Associate of the National Academy.

S27 MLLE. DE SOMBREUIL

Purchased from the Art Museum Fund, 1914

On canvas, 156x198 inches. Signed in lower left-hand corner: Julian Story, 1887. The picture, so far as its subject is concerned, is best described by the excerpt from Lamartine's "History of the Girondins."

"Sombreuil, who has been condemned, appears; the door opens; his daughter springs forward and hangs about the old man's neck, covers him with her body, begs the assassins to spare her father or to strike her with the same blow. The sublimity of her devotion, the ardour of her entreaties, softens these murderers. A cry of mercy arises from the crowd; the weapons are lowered, and they give the daughter the life of her father—but at a horrible price: they demand, as a sign that she denounces aristocracy, that she shall moisten her lips from a glass filled with the blood of aristocrats. Mademoiselle de Sombreuil grasps the glass with a firm hand, carries it to her lips, and drinks to the health of her father. This action saves them."—*Translated from Lamartine's "History of the Girondins."*

A scene from the French Revolution, an incident in a great series of tragedies. A mob has assembled before a prison in a Paris street. Bleeding corpses that lie about testify to its ruthless spirit. A cart, to carry the dead away, imparts a sort of official character to the brutal events, and the brutality is deepened by the figures of wild men and women trampling over bloody forms, or threatening the new and still living victims who are at their mercy. The next intended victim is an old man whose aristocratic lineage condemns him, despite his kindness to the people. His daughter who now is seen upon the steps is known to them yet more favorably, as she has actively sympathized with the revolution. The painter has not unduly emphasized the terrible features of his picture. The talent of the artist is shown in excellent drawing, in characterful though stiff arrangement, in faithful portrayal of still-life. Rather "academic," in quality, the painting is concerned much with outward forms, and accessories that fill out the composition.



W6 THE SEA

FREDERICK J. WAUGH

STUART, GILBERT—AMERICAN

BORN in Narragansett, R. I., 1756; DIED in 1828. He received his first lessons in art from Cosmo Alexander, a Scotch painter who came to America in 1770. Stuart accompanied him to Scotland, and later in life studied with Benjamin West in London, where he painted portraits of Sir Joshua Reynolds, Benjamin West, John Kemble, Alderman Boydell and others. He returned to America in 1793 and resided in New York, Philadelphia and Washington alternately until 1806, when he settled in Boston.

S28 STUDY HEAD

Purchased from the Art Museum Fund, 1915

On canvas, 14x15 inches. Not signed. A splendid example in the artist's best style, the technique and color are exceptional.

SYLVESTER, FREDERICK OAKES—AMERICAN

BORN in Brockton, Mass., October 8, 1869; DIED in St. Louis, March 2, 1915. PUPIL of the Massachusetts Art School, Boston.

AWARDS: Bronze medal, St. Louis World's Fair, 1904; silver medal, Portland Exposition, 1905; Fine Arts Building Prize, Society of Western Artists, 1907; gold medal for best landscape, 1912, and gold medals for best group of ten paintings, Missouri State Fair, 1912 and 1913.

S29 THE RIVER'S GOLDEN DREAM

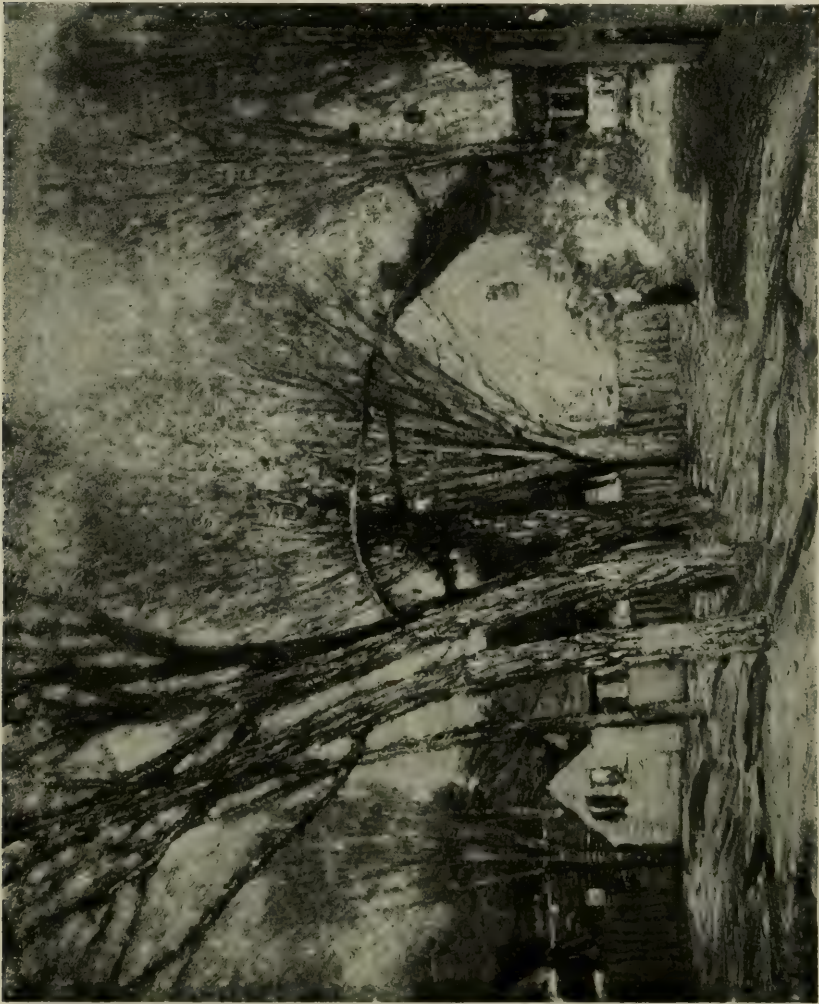
Purchased from the Art Museum Fund, 1913

On canvas, 40x30 inches. Signed in lower left-hand corner: F. O. Sylvester, 1911-12. From over a gap in the heights above the Mississippi, one looks down into the smooth water, and across its wide sweep to the distant, low lying, tree-girt shore. As one is drawn into the picture, one feels more than sees the presence of the picturesque foreground trees marking the edges of the cliffs. Beyond, from the farther shore, pale gray-green trees in a line that fringes the stream are reflected picturesquely in the water, and away off, are green fields, groves, distant ridges, all shrouded in gray atmosphere, and softened in the approaching dusk. Above, the sky is half screened with gray cloud, but shows blue or green and partly tinged with rose.

S30 THE LIGHT THAT MAKES THE HEART GLAD

Presented by the Artist, 1913

On canvas, 80x54 inches. Signed in lower left-hand corner: F. O. Sylvester. One of the artist's characteristic vistas through groups of trees out into the open country. The entire foreground is filled with a small stream between banks of crumbling earth, in shadow, accenting the great expanse of sky and distance in strong unbroken light.



W7 WINDHAM VILLAGE

J. ALDEN WEIR

SYMONS, GARDNER, N. A.—AMERICAN

BORN in Chicago, Ill., 1861. STUDIED at the Art Institute, Chicago; in Paris, Munich and London.

AWARDS: Carnegie Prize, National Academy of Design, New York, 1909; Evans Prize, Salmagundi Club, New York, 1910; bronze medal, Exposition Internationale del Arte del Centenario, Buenos Aires, 1911; gold medal, National Arts Club, 1912; third W. A. Clarke Prize and gold medal, Corcoran Gallery of Art, 1912; Saltus medal for merit, National Academy of Design, 1913. MEMBER of the National Academy of Design, 1911.

S31 THROUGH SNOW-CLAD HILLS AND VALLEYS

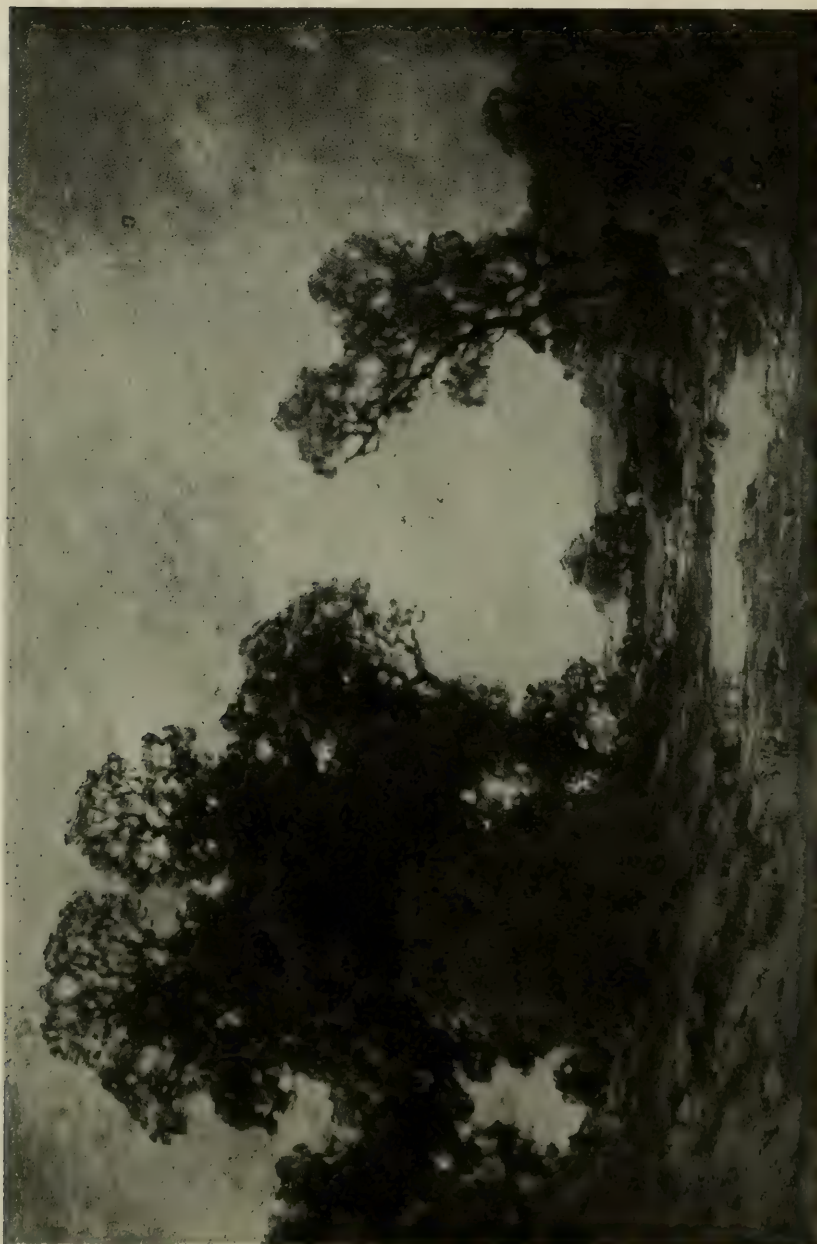
Purchased from the Art Museum Fund, 1914

On canvas, 50x60 inches. Signed in lower right-hand corner: Gardner Symons. One feels that realism in painting is carried to some distance in this picture, as one looks across the cold snow, foreground slope and the little stream that flows at its base to the expanse of country beyond. The farther bank of the river is sunlit and colorful, where the snow has been dissolved away in the direct rays of the sun, and where the road runs in the clear white snow. The trees in the background are outstanding; each has its particular place in the air and in the sunlight. So with the houses clustered in the middle distance, and the hills beyond. It is a rolling country, and much variety of landscape formations develop before the hilltops meet the sky. There is color in the picture—browns and ruddy notes, assertive greens in the water, retiring blues in distant ravines, and on the far-off hills.

TARBELL, EDMUND C., N. A.—AMERICAN

BORN in West Groton, Mass., April 26, 1862. PUPIL of the School of the Museum of Fine Arts, Boston, under Otto Grundmann; and in Paris under Boulanger, Lefebvre and Bonnat.

AWARDS: Thomas E. Clarke Prize, National Academy, New York, 1890; Shaw Fund Prize, Society of American Artists, 1893; medal, World's Fair, Chicago, 1893; First Hallgarten Prize, National Academy, 1894; Walter Lippincott Prize, Pennsylvania Academy of the Fine Arts, 1895; Temple Gold Medal, Pennsylvania Academy, 1895; gold medal, Art Club of Philadelphia, 1895; second Elkins Prize, Pennsylvania Academy of the Fine Arts, 1896; honorable mention, Tennessee Centennial Exposition, Nashville, 1897; first prize, Worcester, Mass., Art Museum, 1900; three medals, Boston Charitable Mechanics Association, Boston; bronze medal, Exposition Universelle, Paris, 1900; third prize, Carnegie Institute, Pittsburgh, 1901; first prize, Worcester, Mass., Art Museum, 1904; second prize, Carnegie Institute, 1904; Harris Prize, Chicago Art Institute, 1907; gold medal of honor, Pennsylvania Academy of the Fine Arts, 1908; Saltus Medal, National Academy of Design, New York, 1908; medal of the first class,



JOSE WEISS

W8 LANDSCAPE

Carnegie Institute, 1909; first W. A. Clarke Prize, Corcoran Art Gallery, 1910; Beck gold medal, Pennsylvania Academy of the Fine Arts, 1911. MEMBER of the National Academy, 1906.

T1 PREPARING FOR THE MATINEE

Purchased from the W. K. Bixby American Art Acquisition Fund, 1909

On canvas, 45x35 inches. Signed in lower left-hand corner: Tarbell—1907. A young woman seen in profile, is adjusting her hat. She sits in an upholstered chair before a glass of which only the edge is in the picture. The lady wears a high-necked, short-sleeved waist of creamy white, a dark gray skirt, a blue ribbon about the neck, and a purple flower upon the hat. Her body is posed easily and naturally erect, slightly bent as she looks up from the shadow of her large hat at her reflection in the mirror. It is a portrait, unidealized, made pictorially interesting by the placing of the sitter, the harmonious tone and touches of color. The flesh is well and solidly painted and there is an ease and naturalness in the attitude and expression.

TENIERS, DAVID (the younger)—FLEMISH

BORN in Antwerp (baptized, December 15, 1610; DIED near Brussels, April 25, 1690. Flemish genre, landscape, and portrait painter, influenced by Rubens. A son and pupil of David Teniers the elder.

T2 MOUNTAIN LANDSCAPE; HUNTERS AND DOGS

Bequest of Mr. Ezra H. Linley, 1911

On canvas, 27x19 inches. Not signed. Around a corner of a mountain trail or ledge, at the edge of a precipice, come two men. One carries a gun over his shoulder, and a dog gambols recklessly forward behind him. Standing against the clouds, the figure with flowing hair, in red hunting coat, short brown trousers, and leggings, is very picturesque. A second man in brown, comes up from behind, walking with a staff and holding in another dog. The landscape is of classic brown, in the foreground, with green tree-tops showing upon a lower level at the left, and grayish distance beyond; the sky is blue, having lightly massed clouds with edges catching the sun.

T3 MOUNTAIN LANDSCAPE; PEASANTS CARRYING
BURDENS

Bequest of Mr. Ezra H. Linley, 1911

On canvas, 27x19 inches. Not signed. This painting is apparently intended to be a companion piece to the landscape with hunters and dogs. The foreground rises at the opposite side, as compared with the other picture, and other features in the two compositions are balanced. One looks over a bare place perhaps



BENJAMIN WEST

W10 THE SUBMISSION OF PRINCE JOHN TO RICHARD I.

a trampled road, on the brow of a hill, to the tops of trees that start from lower levels, and to gray distance beyond, and above, to a similar creamy sky with the blue coming through here and there. Two figures come over the brow of the hill. A woman leads. She is dressed in picturesque peasant costume, and treads sturdily with a staff. Over an arm she carries a basket. The man behind her has still a few steps to climb; he is bent beneath a heavy sack upon his shoulders, and carries also a bundle in one hand.

THAULOW, FRITZ—NORWEGIAN

BORN in Christiania, Norway, October 20, 1847; DIED, 1906. STUDIED in Christiania, Carlsruhe and Paris.

AWARDS: Gold medals at Vienna and Munich; silver medal at Carnegie Art Institute, Pittsburgh, 1897; grand prix, Exposition Universelle, Paris, 1900. Chevalier of the Legion of Honor, France, 1889; Officer of the Order of Leopold, Belgium, 1900; Officer of the Order of St. Olaf, Norway.

T4 BEHIND THE MILLS

Purchased by subscription and presented, 1893

On canvas, 32x48 inches. Signed in lower right-hand corner: Fritz Thaulow, 1892. A stretch of water behind a line of pale red brick buildings, between two of which are old-fashioned under-shot mill-wheels, the out-take from which makes a strong, foaming current which drives through the mass of water with resistless energy. The red reflections of the buildings in the pale-green water are broken by the wavelets with exquisite effect. In the foreground, the water has a purple hue, reflecting the sky. The clearness of the water and its swift movement are emphasized by masses of water, weeds and grasses taking the direction of the current. Few works have such charm of color united with such remarkably artistic treatment.

T5 IN MARCH

Presented by the St. Louis Artists' Guild, 1894

Pastel, 24x38 inches. Signed in lower right-hand corner: Fritz Thaulow, 1892. A cold, wintry landscape, an ice-bound river with a farther shore rising abruptly through the upper picture. There is a little group of farm buildings, and a lonesome curl of blue smoke; thin ice extends nearly across, almost into the foreground where the water runs black and swirling. The arrangement is picturesque, with great truthfulness. Values, atmosphere and perspective are well treated. The cold gray snow, dull green firs, red house and gray barn near it, the luminous grays, violets, purples, browns of the sheet of ice and the water's edge, all are wonderfully rich.



WILLIAM E. WEST

WII PORTRAIT OF LORD BYRON

THOMPSON, HARRY—ENGLISH

BORN in London, England; DIED in Paris, 1901. PUPIL of C. F. Marchal and Charles Busson, Paris.

AWARDS: Honorable mention, Paris Salon, 1882; medal of the third class, Salon, 1884; silver medal, Exposition Universelle, Paris, 1889.

T6 A SHEPHERDESS

Purchased by subscription and presented, 1883

On canvas, 78x116 inches. Signed in lower left-hand corner: H. Thompson. Landscape characteristic of Picardy, France, in early autumn. A shepherdess stands by a path winding up the hillside, watching over several sheep. The landscape is a harmonious combination of browns and greens under a luminous sky with white cumulus clouds; and landscape, sheep and figure are painted in a broad, simple, masterly way. The girl wears a black skirt, white waist and white cap, and gives an effective accent to the color composition.

TOURNES, ETIENNE—FRENCH

BORN in Bordeaux in 1857. PUPIL of Cabanel.

AWARDED: Silver medal at the Exposition Universelle, Paris, 1900.

T7 THE TOILET

Lent by Mr. Edmund H. Wuerpel

On canvas, 36x51 inches. Signed in upper left-hand corner: E. Tournes. A young woman stands in half-dress, by a simple washstand, on which are a basin and pitcher. A hand holding a comb is extended toward the open drawer. The other hand holds her long brown hair that flows down over her shoulder, ready for combing. It is simple as to composition with color scheme of grays and browns.

TRACY, JOHN M.—AMERICAN

BORN in Rochester, Ohio, 1844; DIED in New York, 1894. PUPIL of Yvon, Pils and Carolus-Duran, Paris.

Mr. Tracy was well known in St. Louis in the last generation. He worked here with W. H. Howe and others, and in early days painted landscapes with cattle or horses, developing eventually a reputation as a painter of these animals.

T8 TWO DOGS

Presented by Mrs. Ezra H. Linley, 1915

On canvas, 20x30 inches. Signed in lower right-hand corner: J. M. Tracy. Portrait of two small dogs. A black and tan, looks in an alert manner over the back of a light colored dog seated in the foreground. In the background is a dark stone wall.



CHARLES F. WIMAR

W16 THE BUFFALO HUNT

TRYON, DWIGHT W., N. A.—AMERICAN

BORN in Hartford, Conn., August 13, 1849. STUDIED in Paris, under Jacquesson de la Chevreuse, Daubigny, Guillemet and Harpignies.

AWARDS: Gold medal at Boston, 1882; gold medals at Competitive Prize Fund Exhibition, New York, 1886 and 1887; second Hallgarten Prize at National Academy, 1887; Webb prize at the Society of American Artists, 1889; Ellsworth Prize at the Chicago Art Institute, 1889; Potter Palmer Prize, Chicago Interstate Exposition, 1889; medal of the first class, Munich International Exposition, 1891; medal, World's Fair, Chicago, 1893; first prize at Cleveland Exposition, 1895; first prize at Nashville Centennial Exposition, 1896; first prize, gold medal and \$1,500 at Carnegie Institute, 1898; gold medal, Pan-American Exposition, Buffalo, 1901. MEMBER of the National Academy, 1891.

T9 NIGHTFALL

Presented by Mr. W. K. Bixby

On canvas, 22x30 inches. Signed in lower right-hand corner: D. W. Tryon, 1905-6. The ending day surrenders its rule over the landscape and there is a lively glow in the graying sky, ruddy in the dark gray or mauve clouds that stretch above the level country. There are innumerable delicate variations in the lightly flecked sky above. The slight new moon comes out above the cloud. Against the upper sky the tree-tops weave a delicate tracery; their trunks divide the lower sky, with shrubbery rising toward them. The poetry of the hour is strongly impressed upon the picture.

T10 BEFORE SUNRISE

Purchased from the W. K. Bixby American Art Acquisition Fund, 1910

On canvas, 30x40 inches. Signed in lower right-hand corner: D. W. Tryon, 1906-7. The day awakens and over the landscape creeps a clear light from a cool, pale luminous sky. Along the horizon the mild clouds are creamy, almost yellow; in the upper sky they are grayer, and a broad expanse between, shows pale blue. A few distant trees and a low roof stand, against the yellow gleam of the lower sky; nearer trees, along a waterway, send their thin trunks higher in the picture and spread out their sparse branches and leaves against the sky.

TWACHTMAN, JOHN HENRY—AMERICAN

BORN in Cincinnati, Ohio, August 4, 1853; DIED in Gloucester, Mass., August 8, 1902. PUPIL of the School of Design, Cincinnati, under Duveneck, and later studied in Munich and Paris.

AWARDS: Medal, World's Columbian Exposition, Chicago, 1893; Webb Prize, Society of American Artists, 1894; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1894; silver medal, Pan-American Exposition, Buffalo, 1901.



EDMUND H. WUERPEL

W19 MAPLE AND BIRCH

THE LANDSCAPE

Purchased from the Art Museum Fund, 1915

On canvas, 24x20 inches. Signed in lower left-hand corner: J. H. Twachtman. Autumn or winter landscape after all greens have disappeared. There are a few crooked little trees growing near a small stream and a few blue shadows from trees outside the picture. The rest is the smoky gray of leafless woods, broken by a patch of pale sky and the yellow of dry grass.

UHDE, FRIEDRICH HERMANN KARL VON—
GERMAN

BORN in Wolkenburg, Saxony, May 22, 1848; DIED in 1911.
PUPIL of Mihaly de Munkacsy.

AWARDS: Medal, Paris Salon, 1885; grand prix, Exposition Universelle, Paris, 1889; medal, World's Fair, Chicago, 1893. Chevalier of the Legion of Honor, 1891.

UI A SEWING BEE IN HOLLAND

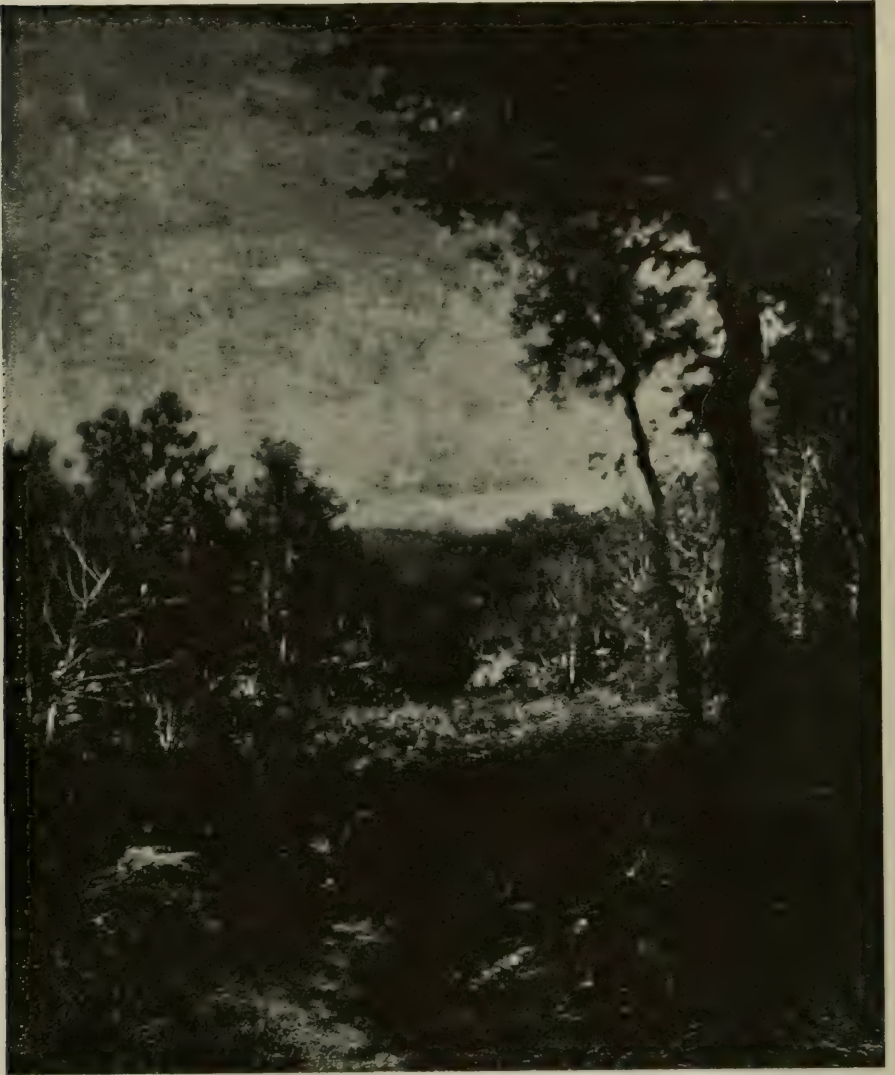
Purchased by subscription and presented, 1894

On canvas, 40x54 inches. Signed in upper right-hand corner: F. Uhde. An interior of a Dutch house, with a group of young women, seated about a table, in front of a large window, sewing. An open doorway leads into an adjoining room, in which a woman sits by a table. With a single exception they wear black dresses. The woman across the table—seen over the shoulder of the principal figure in the foreground—is garbed in dull yellow. All have white caps, and the woman at the end of the table wears a blue apron—as does the figure at the extreme left. On a small table nearer the window are potted plants, geraniums and carnations in bloom. Through the window the gray-green foliage betokens early springtime. Strong notes of color are given by a green jug on top of a hanging cabinet, a black-framed landscape and the red cushion of the chair in which sits the woman facing the spectator. The wall is a warm gray. The especial charms of this picture are its agreeable composition and refined and beautiful color, its subtle and truthful gradations of light and shadow, its conscientious, broad and artistic technique, and the living interest expressed in the faces. The work belongs to von Uhde's earlier method, of which it is perhaps the best example.

VANDERLYN, JOHN—AMERICAN

BORN in Kingston, Ulster County, N. Y., 1776; DIED in Kingston, September 23, 1852. PUPIL of Gilbert Stuart and studied in Paris from 1796 to 1801, where he painted from 1803 to 1815.

AWARDED: Medal in Paris, 1807, for his painting entitled "Marius Among the Ruins at Carthage."



ALEXANDER H. WYANT

W20 PATH TO THE CHAPEL POND

V1 AARON BURR

Purchased from the W. K. Bixby American Art Acquisition Fund, 1910

On canvas, $9\frac{1}{2} \times 7\frac{1}{2}$ inches. Not signed, but marked on stretcher: Paris, 1809. A broadly painted sketch. A third of the figure is shown in profile. There is a background of formal arrangement, characteristic of the official portraiture of the time, and a grayish column, past which one looks toward a glimpse of sunset sky at the right, and a suggestion of red curtain at the left, all softly toned. The whites have been repainted.

VELY, ANATOLE—FRENCH

BORN in Ronsoy (Somme), France, February 20, 1838; DIED, January 10, 1882. PUPIL of the Valenciennes Academy and l'Ecole des Beaux Arts, and of Signol in Paris.

AWARDS: Medal of the third class, Paris Salon, 1874; medal of the second class, 1880; medal of the first class, 1881.

V2 LOVE AND RICHES

Presented by Mr. Edwin Harrison, 1881

On canvas, 92×60 inches. Signed in lower right-hand corner: Vely, 1878. A picture which sufficiently tells its story. A young woman is offered her choice between love in humble life with its attendant sacrifices, and a social career made possible by wealth and title with its sacrifices also. She is richly garbed in ivory-colored silk brocade with pink sleeves and gold embroideries. She wears a band of jewels in her hair. With thoughtful expression she inclines her head towards a dark-haired, poetic looking youth at her right, strumming a mandolin and whispering an appeal in her ear. He is clad in lavender tights and wears an olive-green doublet with slashed sleeves lined with blue silk. At her left, an elderly man, in a black cloak bordered with fur and lined with crimson silk, bears a casket of jewels to offer her, and before him, a page in red and golden-brown, holds a silk cushion on which lies a jeweled coronet, upon which rests the left hand of the young woman. A broken branch of a trailing rose bush falls across the steps, about to be trampled upon.

VERESTCHAGIN, VASSILI—RUSSIAN

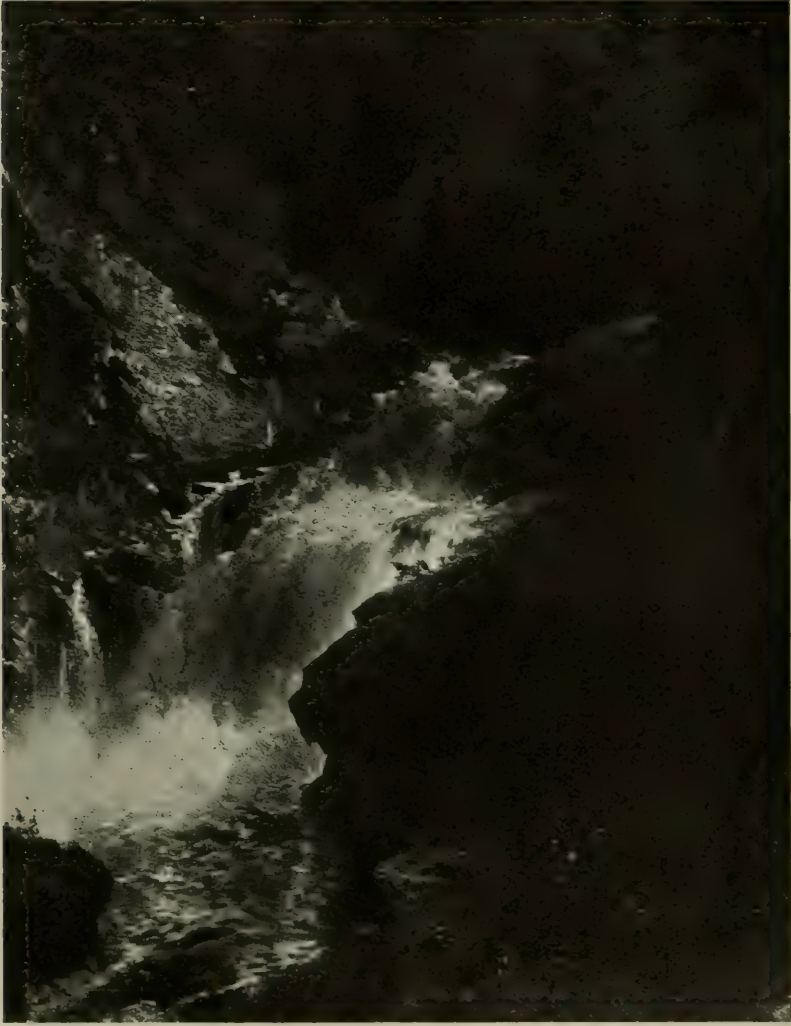
BORN in Tcherepovets, Novgorod, Russia, October 26, 1842; DIED, February 13, 1904. PUPIL of St. Petersburg Academy, and of J. L. Gérôme, and l'Ecole des Beaux Arts, in Paris.

A battle and genre painter, he spent much time in the Caucasus and Turkestan, and in 1874-76, he visited China and India; on his return he settled in Paris. Mr. Verestchagin met his death on board the Petropavlovsk, February 13, 1904.

V3 THE SHIPKA PASS IN THE BALKANS

Presented by Mrs. Phoebe Hearst

On canvas, 48×78 inches. Not signed. Among the rocks of the pass, deeply covered by snow, is a group of Russian soldiers, some



ALEXANDER H. WYANT

W21 WINONA FALLS

standing on sentry duty, some seated together, talking. It is a scene of utter desolation. From the steely blue sky the snow is falling fast, and seems to presage the impossibility of much farther advance except by the most strenuous effort and with much sacrifice.

VERNIER, EMILE LOUIS—FRENCH

BORN in Lons le Saulnier, Jura, 1831; DIED in Paris, May 24, 1887.

AWARDS: Medal of the third class, Paris Salon, 1879; medal of the second class, 1880. Cross of the Legion of Honor, 1881. In 1869 and 1870 he received medals for lithography.

V4 THE THAMES AT LONDON

Presented by Mr. J. G. Chapman, 1884

On canvas, 36x60 inches. Signed in lower right-hand corner: Emile Vernier, 1883. A view of the Thames below St. Paul's—the dome of which is dimly visible through the fog. In the foreground is a tangled mass of shipping, out of which a black steamer, with black and red funnel, advances into the stream, toward the spectator. The water is a light gray-green and the sky is a purple-gray. There is a suggestion of mistiness in the atmosphere.

V5 FISHERMEN TARRING THEIR NETS

Presented by Mr. William J. Lemp, 1896

On mahogany panel, 20x26 inches. Signed in lower right-hand corner: Emile Vernier, 1882. On the sand dunes, near the sea, several fishermen are engaged in preparing and boiling their nets (in a certain preparation in steaming caldrons suspended over drift-wood fires) to render them tougher and more durable. The day is gray, with a cloudy sky. General color scheme of grays and browns.

VEYRASSAT, JULES JACQUES—FRENCH

BORN in Paris, April 12, 1828; DIED, July 2, 1893.

AWARDS: Medal of the second class, Paris Salon, 1872; medal of the second class, Exposition Universelle, Paris, 1889; medal for engraving, 1866 and 1869; Cross of the Legion of Honor, 1878.

V6 HARVEST TIME

Lent by Mr. John E. Thomson

On canvas, 18x27 inches. Signed in lower left-hand corner: J. Veyrassat. Figures are gathered about an unfinished hay stack, in the noon hour. Some sit in the shade; one drinks from a jug; another lies on the top of the stack and looks down upon the rest. A tandem team stands by the stack, partly in its shade, the cart behind it drawn up and partially unloaded. The level field stretches away, showing more stacks, distant trees, and cut grain. Above, the sky is blue, half-veiled with thin clouds, through which the sun penetrates with vigor. In the sunshine, the grain is bright yellow or orange. The figures and animals form fresh and lively notes of color.

VINTON, FREDERICK P., N. A.—AMERICAN

BORN in Bangor, Me., January 29, 1846; DIED, May 19, 1911. PUPIL of William M. Hunt and of Dr. William Rimmer, of Boston; Leon Bonnat and J. P. Laurens, Paris; he also studied in Munich.

AWARDS: Honorable mention, Paris Salon, 1890; medal, World's Columbian Exposition, Chicago, 1893; silver medal, Exposition Universelle, Paris, 1900. MEMBER of the National Academy of Design, 1891.

V7 PORTRAIT OF WAYMAN CROW

Presented by the Wayman Crow Heirs, 1900

On canvas, 35½x28 inches. Not signed. Half-length, life-sized portrait of an elderly gentleman of kindly expression, seated, facing slightly toward the right, with his right arm resting on the arm of the chair. He is of ruddy complexion with blue eyes, white hair and beard. Painted in a vigorous manner with simple, effective technique.

VORGANG, PAUL—GERMAN

BORN in Berlin, December 25, 1860. STUDIED in Berlin Academy under E. Bracht.

AWARDED: Gold medal at Berlin, 1888.

V8 THE OUTSKIRTS OF BERLIN

Presented by Mr. Charles Nagel, 1894

On canvas, 40x75 inches. Signed in lower right-hand corner: P. Vorgang, 1891. A marshy bit of land with pools in the foreground, the borders of which are of caving earth—the result of heavy rains. Several sheep pasture in the middle ground. In the distance are scattered houses and a grove of trees. The tops of the houses and trees are reddened by the last rays of the setting sun. The foreground is of rich, warm green. The purple-clouded sky is reflected in the water of the pools.

WALKER, HORATIO, N. A.—AMERICAN

BORN in Listowel, Canada, 1858. STUDIED under J. A. Fraser, in Toronto; later in New York. For the most part SELF-TAUGHT.

AWARDS: Gold medal, Competitive Exhibition at American Art Galleries, New York, 1887; William T. Evans Prize, American Water Color Society, 1888; gold medal, Competitive Prize Fund Exhibition, New York, 1888; bronze medal, Exposition Universelle, Paris, 1889; medal, World's Columbian Exposition, Chicago, 1893; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal, Charleston Exposition, 1902; gold medal, Universal Exposition,

Collection of Paintings

St. Louis, 1904; gold medal of honor, Pennsylvania Academy of the Fine Arts, 1906; first prize, Worcester, Mass., Art Museum, 1907. MEMBER of the National Academy, 1891.

W1 THE WOODCUTTERS

Presented by Mr. W. K. Bixby

On canvas, 38x50 inches. Signed in lower left-hand corner: Horatio Walker. Copyrighted, 1905. Two men are working a bow saw, upon split wood which they are cutting into shorter lengths. Each holds a foot against the saw buck, and puts vigorous action into the work. Just beyond, the cordwood is piled against a stake fence that encloses the foreground yard. There is strong light upon the picture, and a haze that softens the glare, but leaves us to feel the full warmth of the day. Two chickens wander in from a cabbage patch beyond the fence seen through an open gateway. A fence beyond crosses this open space, and then hazy brown rising ground, wooded in autumn colors, gives a soft skyline. The sky within the picture is of a luminous mellow gray with thin cloud and haze, but discloses deep blue along the upper edge of the canvas. A lone tree, just beyond the workers, behind the cordwood pile, spreads brown leaves out into the thin stretch of blue sky.

W2 EVENING; MILKING

Purchased from the Art Museum Fund, 1915

On canvas, 34x46 inches. Signed in lower right-hand corner: Horatio Walker, 1912. Near a slab fence, and under the trees, a man is milking a cow; a woman comes toward him carrying two buckets suspended from a yoke. Two cows are lying down in the foreground and others are farther off. The composition is full of warm light, with long sunset shadows.

WARNER, EVERETT L., A. N. A.—AMERICAN

BORN in Vinton, Iowa, July 16, 1877.

AWARDS: First Corcorán Prize, Washington Water Color Club, 1902; Sesnan Gold Medal, Pennsylvania Academy of the Fine Arts, 1908; silver medal, International Exposition of Fine Arts, Buenos Aires, 1910; Second Hallgarten Prize, National Academy of Design, 1912; William T. Evans Prize, Salmagundi Club, 1913; Bronze Medal, Society of Washington Artists, 1913; Vezin Prize, Salmagundi Club, 1914. National Academy—Associate, 1915.

W3 MOUNTAIN VILLAGE; TYROL

Purchased from the Art Museum Fund, 1915

On canvas, 32x26 inches. A characteristic scene in the Tyrolean Alps, of rocky country, winding road to the village, and overhanging mountains.

WATROUS, HARRY W., N. A.—AMERICAN

BORN in San Francisco, Cal., September 17, 1857. PUPIL of Bonnat, Boulanger, Lefebvre, and Humphrey Moore, Paris.

AWARDS: Thomas B. Clarke prize, National Academy, 1884; bronze medal, Pan-American Exposition, Buffalo, 1901; Special Commemorative Gold Medal, Universal Exposition, St. Louis, 1904. MEMBER of the National Academy, 1895.

W4 THE WIDOW

Purchased from the Art Museum Fund, 1910

On canvas, 42x24 inches. Signed in lower right-hand corner: Watrous. Against a gray background on a bit of brown floor or pavement, stands a woman in black; she is buttoning a glove and is ready for outdoors.

DAWSON-WATSON, DAWSON—ENGLISH

BORN in London, England, July 21, 1864. PUPIL of Mark Fisher, in England; Duran, Chartran, Collin, Aimé Morot and Leon Glaize, in Paris.

AWARDS: Gold medal for group of ten water colors; gold medal for handicraft; silver medal for group of ten oil paintings, Missouri State Fair, Sedalia, 1913.

W5 LIGHT BREEZE

Bequest of Professor Halsey C. Ives

On academy board, 20x24 inches. Not signed. Long grasses, white and rose-colored flowers waving in the wind. The gnarled trees and a long line of hedge vanishing in the distance, under a light-blue sky, with patches of white clouds.

WAUGH, FREDERICK J., N. A.—AMERICAN

BORN in Bordentown, N. J., September 13, 1861. STUDIED at the Pennsylvania Academy of the Fine Arts, Philadelphia; at the Academie Julian, Paris.

AWARDS: Thomas B. Clarke Prize, National Academy of Design, 1910; gold medal, Buenos Aires Exposition, South America, 1910. MEMBER of the National Academy of Design, 1911.

W6 THE SEA

Purchased from the Art Museum Fund, 1913

On canvas, 52x66 inches. Signed in lower right-hand corner: Waugh. One looks down upon a rough hollow, eaten out, where the surf boils, to the ocean beyond. A great green wave rolls in, its advancing lower edge lapping the ledge of rock that spreads out to meet it, broken, time-eaten and storm-worn. Upon either hand the water of preceding waves pours down from its crevices into the hole where the beaten water boils as it plays back and forth. The sky is leaden, and so is the glimpse of farther water surface not hidden by the breaker that is rolling in, capped with spray, and imbued with a great, hurling force. It catches the sunshine beautifully.

WEIR, JULIAN ALDEN, N. A.—AMERICAN

BORN in West Point, N. Y., August 30, 1852. PUPIL of his father, Robert W. Weir, and of Gérôme in Paris.

AWARDS: Honorable mention, Paris Salon, 1882; silver medal for painting (\$2,000), American Art Association, New York; bronze medal, Paris Exposition, 1900; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal for paintings and silver medal for engravings, St. Louis World's Fair, 1904; Inness medal, National Academy of Design, 1906. MEMBER of the National Academy, 1886.

W7 WINDHAM VILLAGE

Purchased from the Art Museum Fund, 1915

Mahogany panel, 25x30 inches. Signed in lower left-hand corner: J. Alden Weir. A spring landscape of tall trees bordering a village street. It is a scheme of grays and yellows. There is a woman in a blue skirt, burning rubbish by the roadside, and the white smoke is the lightest spot in the composition. The red of the wood on which the picture is painted assists in drawing the tones together.

WEISS, JOSE—ENGLISH

BORN on January 22, 1859; became a naturalized Englishman in 1899.

W8 LANDSCAPE

Purchased from the Art Museum Fund, 1914

On canvas, 32x44½ inches. Signed in lower right-hand corner: Jose Weiss. A flat country with large trees under an afternoon sky, filled with large showery clouds. In the foreground is a pool of water; beyond it are meadows, cows, scattered trees and a distant hill melting into the sky.

WERTHEIMER, GUSTAV—AUSTRIAN

BORN in Vienna, Austria, January 28, 1847; DIED in Paris, August 24, 1902. STUDIED in the Vienna Academy and under Fuhrich.

AWARDS: Honorable mention, Exposition Universelle, Paris, 1889; bronze medal, Exposition Universelle, Paris, 1900.

W9 THE TWO FRIENDS

Presented by Mr. W. H. Stuyvesant, 1884

On canvas, 44x30 inches. Signed in upper right-hand corner: G. Wertheimer, 1881. A child with brown hair, red dress and blue apron, sits in a barn loft holding a black cat in her arms. Painted in a low key, in the manner of the Munich school of the Piloty period.

WEST, BENJAMIN—AMERICAN

BORN in Springfield, Pa., October 10, 1738, of a Quaker family from Buckinghamshire, England; DIED in London, March 11, 1820. STUDIED in Philadelphia and New York, and after working in these cities as a portrait painter, he painted in Italy from 1760 to 1763, after which he settled in London. He became court painter in 1772, was one of the early members of the Royal Academy, and succeeded Reynolds as president of the Royal Academy.

WIO THE SUBMISSION OF PRINCE JOHN TO
RICHARD I

*Purchased from the W. K. Bixby American Art
Acquisition Fund*

On canvas, 86x60 inches. Signed in lower left-hand corner: B. West. The literary subject of this historical painting has been described by Sir Walter Scott, and other writers who have drawn upon old English history. Richard of the Lion Heart has returned from the crusades to find his brother John a would-be usurper. The king in robes, crown and sceptre, stands upon the steps of his throne, in a stately hall, in an attitude of indignant impeachment; before him kneels Prince John, in atonement for his arrogance. The Queen mother anxiously intercedes for him. Beyond, are prelates, soldiers in armor, and the Queen's ladies. Horsemen with banners, look in upon the scene, through an archway.

WEST, WILLIAM E.—AMERICAN

BORN, December 10, 1788; DIED, Nashville, Tenn., November 2, 1857. An illustrator and portrait painter.

WII PORTRAIT OF LORD BYRON (from life)

*Purchased from the W. K. Bixby American Art
Acquisition Fund, 1908*

On canvas, 29x28 inches. Not signed. A third-length portrait; an apparently idealized head of a young looking man, looks out from a dark background. The shoulders and breast are romantically garbed, in a deep crimson cloak that falls over a loose silk shirt with open collar.

WILES, IRVING R., N. A.—AMERICAN

BORN in Utica, N. Y., April 8, 1861. PUPIL of his father, L. M. Wiles, William M. Chase and Carroll Beckwith, New York, and of Carolus Duran, Paris.

AWARDS: Third Hallgarten Prize, National Academy, 1886; Thomas B. Clarke Prize, National Academy, 1889; honorable mention, Exposition Universelle, Paris, 1889; medal, World's Columbian Exposition, Chicago, 1893; William T. Evans Prize, American

Water Color Society, 1897; medal, Tennessee Centennial Exposition, Nashville, 1897; Samuel T. Shaw Prize, Society of American Artists, 1900; bronze medal, Exposition Universelle, Paris, 1900; gold medal, Pan-American Exposition, Buffalo, 1901; First Corcoran Prize, Society of Washington Artists, 1901; gold medal, Universal Exposition, St. Louis, 1904; gold medal, Buenos Aires, 1910; silver medal, Appalachian Exposition, Knoxville, 1910; Thomas R. Proctor Prize, National Academy of Design, 1913. MEMBER of the National Academy, 1897.

W12 LADY BETTY

Purchased from the Art Museum Fund, 1910

On canvas, 84x36 inches. Signed in lower left-hand corner: Irving R. Wiles. A young woman in a Gainsborough hat, stands in a position of attention, one hand resting upon the back of an upholstered chair, the other holding an ermine muff. An ermine neck-piece hangs down over her shoulders.

WIMAR, CHARLES F.—AMERICAN

BORN in Siegburg, Germany, February 19, 1828; DIED in 1863. Was brought to the United States when fifteen years of age, and soon thereafter to St. Louis, where he studied painting with Pomerode. Becoming fascinated with the picturesqueness of Indian life and character, Wimar devoted himself to its portrayal. In order to fit himself for this, he spent five years in Düsseldorf, as a student of Leutze. Upon his return to America, he visited many Indian tribes and painted numerous pictures of conditions of human life that no longer exist. Wimar's last work was the painting of scenes representing the history of Missouri, in the dome of the Court House in St. Louis.

W13 THE WOUNDED BUFFALO

Bequest of Dr. Van Zandt, 1886

On canvas, 18x27 inches. Signed in lower right-hand corner: C. Wimar, 1859. In a mountain recess, three animals, a wounded buffalo cow, her calf and a bull, are at bay. Wolves are creeping up, and buzzards are gathering near; the bull fiercely turns upon the wolves. The setting sun flushes the tops of the hills, and dyes the horizon with a red, almost as deep as that which flows from the stricken animal's side. In the valley darkness already settles, and from its shadows the eyes of the wolves glisten.

W14 BUFFALO CROSSING THE YELLOWSTONE

Bequest of Dr. Van Zandt, 1886

On canvas, 24x48 inches. Signed in lower right-hand corner: Charles Wimar, 1859. The murky night is lit by a prairie fire whose yellow flames are fast approaching; thick smoke overhangs the nearer shores; a few stars peer through. Into the foreground and up the heights rush the escaping beasts. Some with dripping hides are scrambling out of the water; others dashing across the

narrow landing space. Still more are coming through the water, pushing before them ripples of fire. The horns of a moose or elk also appear, out of the water's surface in the distance, and a few coyotes hang on the outskirts of the herd. The red light of the distant fire illuminates the canvas dramatically.

W15 INDIANS APPROACHING FORT BENTON (on the
Upper Missouri)

Bequest of Dr. Van Zandt, 1886

On canvas, 24x48 inches. Signed in lower left-hand corner: C. Wimar, 1859. A panoramic vista, characteristic of the flat river country, stretches out from almost beneath our feet. Far away, the farther edge of the valley is defined by ridges that are sharply outlined on an evening sky. The silver band of river winds through the levels; the stretches of bared sand are cut by rivulets, and side channels, that belong to the low-water season. A little above, the new moon, and still higher, passages of clear blue sky, show out from behind colorful strata clouds, red, purple, yellow.

Nearby, on lower heights between us and the river, a group of Indians are assembled. Looking over their heads we see, as they do, the fort on a yet lower level near the river, and a curl of smoke that shows it occupied. The Indians are in marching array, on horse and on foot, or in drags drawn by ponies and dogs.

W16 THE BUFFALO HUNT

Bequest of Dr. Van Zandt, 1886

On canvas, 36x60 inches. Signed in lower left-hand corner: C. Wimar, 1860. A portrayal of aboriginal life on the plains. At a little distance the animals are galloping past, hotly pursued. The Indians on horseback have come up to the herd and are attacking the stampeded buffaloes with arrows and spears. It is a summer picture, and the men in their naked tawny painted skins, clothed chiefly for purposes of ornamentation, with their feather gear streaming back as they swiftly move through the air, seem wilder than the dumb animals they hunt. The landscape, turning brown, stands out beneath a blue sky.

WOLFF, GUSTAV—AMERICAN

BORN in Germany, March 28, 1863. PUPIL of the St. Louis School of Fine Arts, and Paul Cornoyer. STUDIED in Europe several years.

AWARDS: Silver medal, Portland, Oregon, Exposition, 1905; first prize, Competitive Exhibition, St. Louis, 1906; Wednesday Club, silver medal and cash prize, Society of Western Artists' exhibition, St. Louis, 1907.

W17 THE BROOK

Purchased from the Crow Acquisition Fund

On canvas, 20x32 inches. Signed in lower right-hand corner: Gustav Wolff, 1905. An open country, slightly sloping toward us, from the foot of a ridge beyond. It is traversed by a little band

of gray water that widens out at the bottom of the picture. The distance shows higher ground, a tree-clad ridge, its details obscured in the gray light. Against the sky are the delicate branches of trees along the stream.

WUERPEL, EDMUND H.—AMERICAN

BORN in St. Louis, Mo., 1866. PUPIL of the St. Louis School of Fine Arts; of the Julian Academy, in Paris, under Bouguereau, Robert-Fleury, Ferrier, Aman-Jean and Doucet; and of l'Ecole des Beaux Arts.

AWARDS: Silver medal, Portland, Oregon, 1905; honorable mention, International Fine Arts Exposition, Buenos Aires and Santiago, 1910; gold medal for landscape painting and silver medal for pastel, Missouri State Fair, Sedalia, 1913; prize for best work of art at St. Louis Artists' Guild Competitive Exhibition, 1914.

W18 AN EVENING SONG

Purchased by subscription and presented

On canvas, 24x18 inches. Signed in lower right-hand corner: monogram of E. H. W. The composition is a harmony of evening color, a symphony of greens accentuated by yellows and reds; still water stretches away to a little distance, where there is a gently rising shore; beyond, a reach of meadow is ended by a towering wall of trees, heavily foliated and standing darkly against the luminous sky, opening, however, a narrow path to make way for the last red beams of the sun.

W19 MAPLE AND BIRCH

Presented by Mrs. A. R. Smyth, as a Tribute to the Memory of her father, Sylvester Watts, 1913

On canvas, 54x39 inches. Signed in lower right-hand corner: monogram, E. W. A landscape of a cluster of thin young birches in the foreground against a heavier mass of trees beyond. A pool is in the foreground; the grassy slope rises from it, and a few surface stones crop out. The light is low and a haze is in the air.

WYANT, ALEXANDER H., N. A.—AMERICAN

BORN in Port Washington, Ohio, January 11, 1836; DIED in New York, November 29, 1892. STUDIED independently, from nature; later under the influence of Inness and of the Hudson River School; then in London. National Academy—Associate, 1868; Academician, 1869.

W20 PATH TO THE CHAPEL POND

Purchased from the Art Museum Fund, 1913

On canvas, 24x20 inches. Signed in lower right-hand corner: A. H. Wyant. A vista of wooded hill country. One looks along an opening in the woods, where a rough path leads to a pool in

the middle distance. The trunk of a foreground tree at the right raises its spreading top through the upper picture, and near it a sapling grows. The foreground is in shadow, but just beyond the tree, a passage of sunlight brightens the nearer distance.

W21 WINONA FALLS

Purchased from the Art Museum Fund, 1915

On canvas, 28x22½ inches. Not signed. A mountain stream rushes down its rocky channel into the foreground in a tumultuous cascade and breaks into spray and foam. The immediate foreground is in gray transparent shadow, pleasingly broken with low toned, cool greens. The middle distance, higher up, is open and sunlit. Then the vista recedes into foliage depths, expressed in beautifully managed values.

W22 SUMMER MORNING

Purchased from the Art Museum Fund, 1914

On canvas, 20x30 inches. Signed in lower left-hand corner: A. H. Wyant. A pasture level extending to the distance, broken by groups of trees that come into the picture upon either hand; rising ground slopes from the left to the middle distance where there is water which catches the light of the gray sky. A smaller bit of water is in the foreground and cattle are grazing.

WYNFIELD, W. DAVID—ENGLISH

BORN in 1837.

W23 LADY OF SHALOTT

Bequest of Mr. Ezra H. Linley, 1911

On canvas, 27x49 inches. Signed in lower right-hand corner: W. D. Wynfield. A river, smoothly flowing, occupies the foreground, bearing upon its calm surface the boat with the "Lady of Shalott." Beyond, the figures of two men stand at the water's edge, and about and beyond them, the park-like wooded landscape stretches to distant blue hills, and to quiet evening sky.

YATES, CULLEN, A. N. A.—AMERICAN

BORN in Bryan, Ohio, January 24, 1866. PUPIL of the National Academy of Design, New York; William M. Chase, New York; l'Ecole des Beaux Arts and Julian Academy, under Laurens and Benjamin Constant, in Paris.

AWARDS: Bronze medal, Universal Exposition, St. Louis, 1904; Inness Prize, Salmagundi Club, 1907. National Academy—Associate.

Y1 IN THE HARBOR

Purchased from the Art Museum Fund, 1910

On canvas, 36x48 inches. Signed in lower left-hand corner: Cullen Yates, 1909. The title seems to be given by a little sloop

that is slipping along the shore of a blue land-locked bay; beyond, along the farther shore, a village is suggested. The water is very blue. Light floating clouds stretch away in a level plane, and the pink that pervades them, suggests the morning light.

ZORN, ANDERS LEONARD—SWEDISH

BORN in Mora, Sweden, February 18, 1860. STUDIED at the Academy of Fine Arts, Stockholm.

AWARDS: Honorable mention, Paris Salon, 1888; medal of the third class, 1889; gold medal, 1889; gold medal, Exposition Universelle, Paris, 1889; grand prix, Exposition Universelle, Paris, 1900; Cross of the Legion of Honor, France, and many other honors.

Z1 HEAD OF A WOMAN

Presented by the Artist, 1901

On canvas, 24½x20½ inches. Signed in lower left-hand corner: Zorn, 1901. The head, neck and shoulder of a woman appear from a black background. The torso is in partial profile, showing a bare arm; the face is turned, until the eyes look directly at one, and the mouth is partly open.

Z2 PORTRAIT OF PROFESSOR HALSEY C. IVES

Lent by Mrs. Halsey C. Ives

On canvas, 32x25½ inches. Signed in lower right-hand corner: Zorn. No work by Mr. Zorn shows more keen study of character or more efficient expression than this remarkable portrait. There is an impression of real vitality in this figure. The flesh painting in solidity, texture and in gradations, or light and shadow, is exceptionally fine—even for Mr. Zorn. In color, in values, and in technique as well as in expression, the work is remarkable. In the most direct and simple manner, with apparently the fewest possible strokes of the brush, the artist has seemingly expressed all that could be conveyed through the media at his command.

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<i>Bequest of Professor Halsey C. Ives</i>			
WUERPEL, EDMUND H.	Maple and Birch	W19	207
<i>Presented by Mrs. A. R. Smyth</i>			

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BAKER, ELLEN K.	Springtime	B 3	9
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CARPENTER, F. G.	Figure Study	C 3	31
<i>Lent by Mr. W. K. Bixby</i>			
HOWE, WILLIAM HENRY	The Truants	H12	89
<i>Lent by Mr. N. O. Nelson</i>			
KOTSCH, THEODOR	Landscape	K 4	101
<i>Lent by Mrs. Charles Ehlerman</i>			
MEYER, FERDINAND	The Topper	M 9	125
<i>Lent by Mrs. Edwin Harrison</i>			
PATRICK, JOHN DOUGLAS	Luna	P 4	143
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SALTZA, CARL FREDERICK VON	A Judge <i>Lent by the Heirs of the Artist</i>	S 2	163
TOURNES, ETIENNE	The Toilet <i>Lent by Mr. Edmund H. Wuerpel</i>	T 7	191
VEYRASSAT, JULES JACQUES	Harvest Time <i>Lent by Mr. John E. Thomson</i>	V 6	199
ZORN, ANDERS L.	Portrait of Professor Halsey C. Ives <i>Lent by Mrs. Halsey C. Ives</i>	Z 2	209

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CHURCH, FREDERICK S.	Lilly of the Jungle	C14	39
COLEMAN, CHARLES CARYL	Here Will We Sit and Let the Sound of Music Creep into Our Ears	C17	41
COLMAN, SAMUEL	Autumn Pastures	C18	43
DE HAAS, M. F. H.	Sandgate, English Channel	D 7	55
DEWING, THOMAS W.	Brocart de Venise	D10	59
DEWING, THOMAS W.	The White Birch	D11	59
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FULLER, GEORGE	The Fuller Boy	F 6	71
GALLISON, HENRY H.	The Cloud is Lifting	G 1	73
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Acquired by Bequest, 1911

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TENIERS, DAVID	Mountain Landscape; Peas- ants Carrying Burdens	T 3	187
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MADILL COLLECTION

Paintings of Greece by CHARLES GIFFORD DYER

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Attic Plain, over Palace Gardens		
ACROPOLIS	D19	65
From the Ilissos		
ACROPOLIS; SUMMIT OF PNYX	D20	67
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ACROPOLIS	D21	67
From Northwest; Temple of Theseus in foreground		
AREOPAGUS (MARS HILL)	D22	67
Steps from entrance to Propylaea		
CIMON'S WALL	D23	67
Parthenon and interior of Odeon from Western wall of Odeon		
SACRED WAY OF ELEUSIS	D24	67
Olive Groves, Colonos, Athens, Hymettos		
THEATRE OF DIONYSOS	D25	67
CHORAGIC MONUMENT OF LYSIKRATES	D26	67
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TEMPLE: OLD CORINTH	D27	67
Plain of Sikyon with Mt. Kyllene, Mt. Voidia and Corinthian Gulf		
PARNASSOS AND HELICON WITH CORINTHIAN PLAIN	D28	67
From Temple		
VALE OF TEMPE	D29	67
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From Eastern slope of Pentelikon		
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ALLSTON, WASHINGTON	Paul and Silas in Prison <i>Presented by Mr. John T. Davis</i>	A 5	5
ARTZ, D. A. C.	The Little Housekeeper <i>Bequest of Mr. Gerard B. Allen</i>	A 7	7
BACKER, HARRIET	In Tannum's Church <i>Purchased by subscription and presented</i>	B 1	7
BECKWITH, J. CARROLL	A Fair Lady <i>Presented by Mr. and Mrs. W. L. Huse</i>	B 6	11
BEYLE, PIERRE MARIE	The Parting Kiss <i>Presented by Mr. George B. Leighton</i>	B 10	15
BILLET, PIERRE	Resting <i>Presented by Mrs. Louis Chauvenet</i>	B 11	17
BINGHAM, GEORGE C.	Daniel Boone Escorting a Band of Pioneers <i>Presented by Mr. Nathaniel Phillips</i>	B 12	17
BOGERT, GEORGE H.	The English Channel from St. Ives to Lelant <i>Purchased by subscription and presented</i>	B 16	19
BONHEUR, MARIE ROSA	Cattle in the Highlands <i>Purchased by subscription and presented</i>	B 17	21
BOSBOOM, JOHANNES	Interior of a Dutch Church <i>Presented by Professor Halsey C. Ives</i>	B 18	23
BOYLE, FERDINAND T. L.	Portrait of a Gentleman <i>Presented by Mr. Charles R. Gregory</i>	B 20	25
BRISSOT DE WARVILLE, F. S.	The Sheepfold <i>Presented by Mr. Wm. J. Lemp</i>	B 21	25
BRUNIN, LEON	The Antiquary <i>Bequest of Mr. Gerard B. Allen</i>	B 22	25
BURPEE, WILLIAM PARTRIDGE	York Harbor Rocks in Winter <i>Presented by Mrs. William McMillan</i>	B 26	29
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CHASE, WILLIAM MERRITT	An Old Salt <i>Presented by Professor Halsey C. Ives</i>	C10	37
CHASE, WILLIAM MERRITT	Contemplation <i>Presented by the Exposition and Music Hall Association, St. Louis</i>	C11	37
CLAYS, PAUL JEAN	On the Scheldt <i>Purchased by subscription and presented</i>	C15	39
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CONSTANT, JEAN BENJAMIN	Head of a Spanish Woman <i>Presented by Mr. William J. Lemp</i>	C19	43
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COOPER, COLIN CAMPBELL	The Plaza, New York <i>Purchased from the Crow Acquisition Fund</i>	C21	45
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DURST, AUGUSTE	Chickens' Feeding Time <i>Presented by Professor Halsey C. Ives</i>	D17	65
FAULKNER, H. W.	Gondola Station, Venice <i>Purchased from the Crow Acquisition Fund</i>	F 1	67
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GOYA Y LUCIENTES, F. J.	Equestrian Figure	G 7	77
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HAMILTON, J. WHITELAW	A Clyde Ship-yard	H 1	81
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HARRISON, ALEXANDER	La Crépuscule (Twilight)	H 4	83
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HARTMAN, KARL	The Apple of Discord	H 6	85
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	<i>Presented by Mr. M. Kohn, New York</i>		
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	<i>Purchased from the J. G. Chapman Fund</i>		
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MARR, CARL	Evening <i>Presented by Miss Ellen J. McKee</i>	M 3	121
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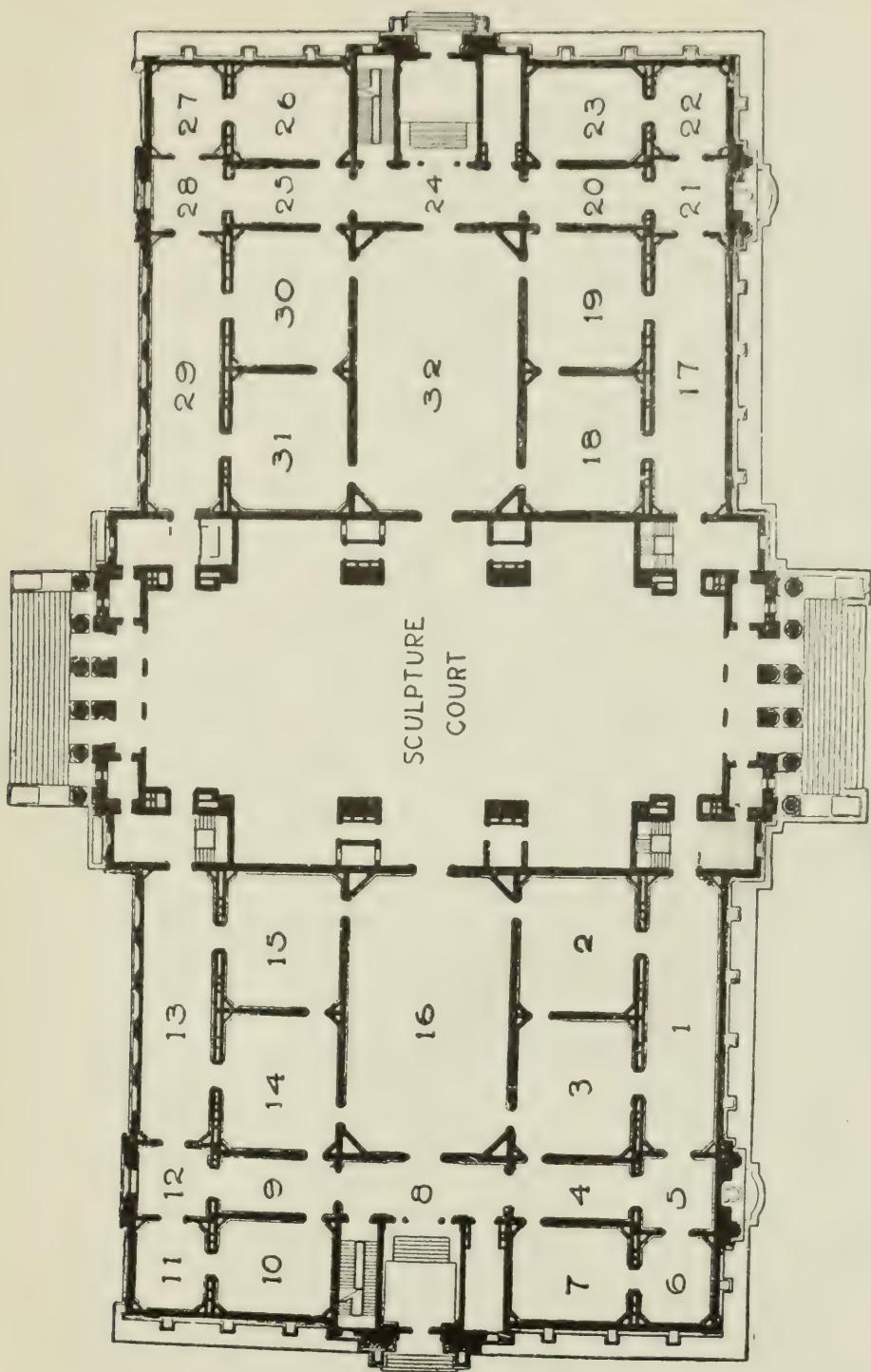
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